



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



3 6105 127 800 014

# ENGLISH SPOKEN AND WRITTEN

FIRST BOOK  
NEW TERMINOLOGY

EMERSON & BENDER



SCHOOL OF EDUCATION  
LIBRARY

TEXTBOOK  
COLLECTION

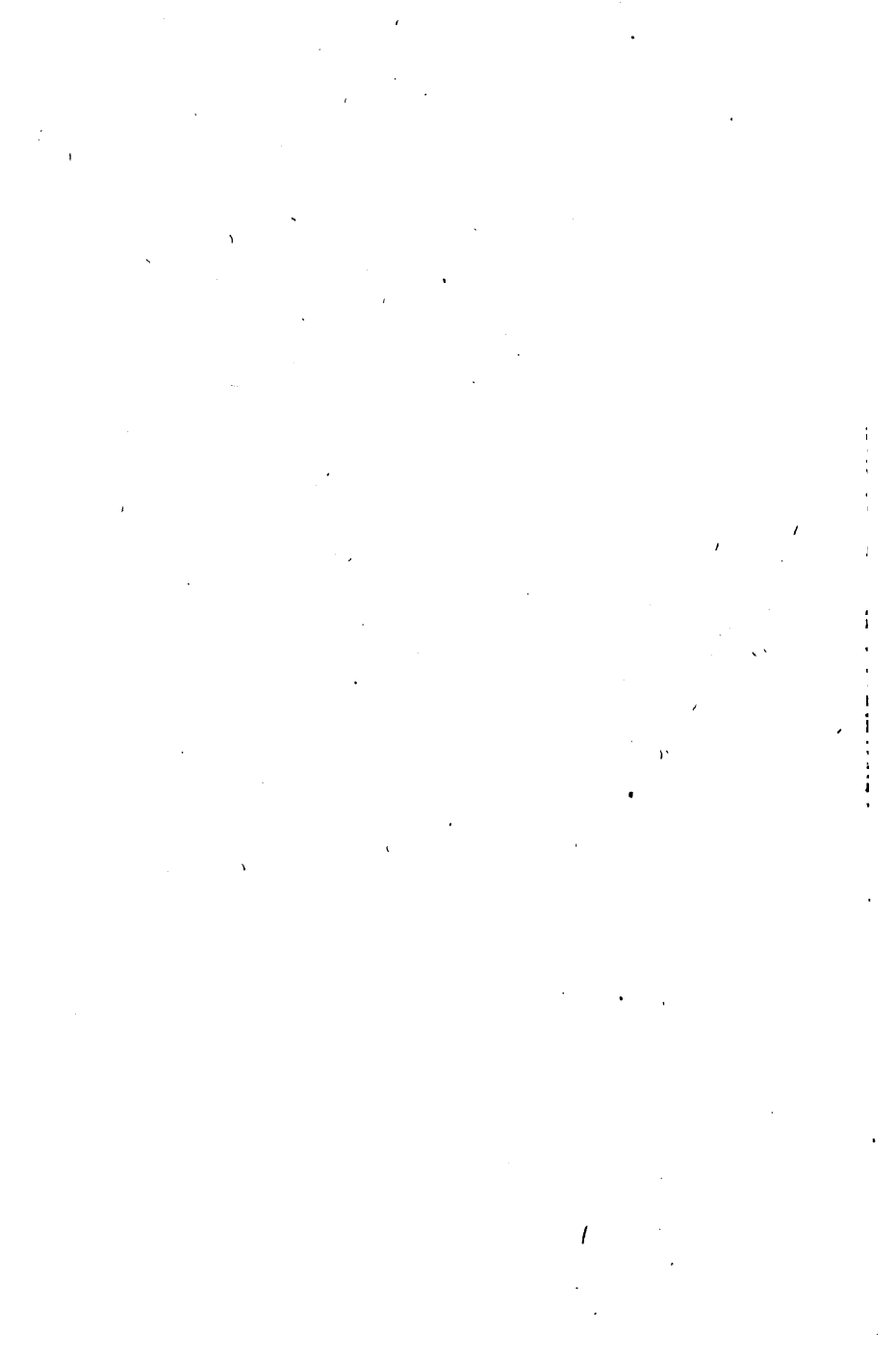


STANFORD UNIVERSITY  
LIBRARIES

DEPARTMENT OF  
EDUCATION

JUL 10 1924

LELAND STANFORD  
JUNIOR UNIVERSITY



**ENGLISH SPOKEN AND WRITTEN**



**THE MACMILLAN COMPANY**  
NEW YORK • BOSTON • CHICAGO  
SAN FRANCISCO

**MACMILLAN & CO., LIMITED**  
LONDON • BOMBAY • CALCUTTA  
MELBOURNE

**THE MACMILLAN CO. OF CANADA, LTD.**  
TORONTO







THE GEESE OF THE CAPITOL.

# ENGLISH SPOKEN AND WRITTEN

## FIRST BOOK

LESSONS IN LANGUAGE, LITERATURE,  
AND COMPOSITION

*NEW TERMINOLOGY*

BY

HENRY P. EMERSON

SUPERINTENDENT OF EDUCATION, BUFFALO, N.Y.

AND

IDA C. BENDER

LATE SUPERVISOR OF PRIMARY GRADES, BUFFALO, N.Y.

New York

THE MACMILLAN COMPANY

1917

*All rights reserved*

593608

**C**

COPYRIGHT, 1908,

By THE MACMILLAN COMPANY.

---

Set up and electrotyped. Published August, 1908. Reprinted July, 1909; July, 1910; July, October, 1911; April, 1912; May, 1913; May, December, 1914; January, August, 1916; March, 1917.

**Norwood Press**

J. S. Cushing Co. — Berwick & Smith Co.  
Norwood, Mass., U.S.A.

## PREFACE

THIS book has been carefully planned to meet the needs of intermediate grades in public and private schools. In its preparation the authors have employed similar methods, and, in part, have used the same material as in the first book of "Modern English," which has met with such pronounced favor. Instead of relying upon technical grammar to mold the daily speech of children, emphasis is laid upon practice in speaking, reading, interpreting, and writing under the guidance of the teacher.

The authors believe in the supreme importance of interest in successful language study. They have, therefore, spared no pains in determining upon the topics to be presented and in subjecting their choice to repeated tests in the schoolroom.

The lessons are based upon a cycle of topics, beginning with home life, leading out through school associations and familiar sights and sounds in nature, and culminating in the larger and remoter thought of country and society. Pictures, stories, poems, exercises, suggested readings, have all been chosen in accordance with this plan, to the end that children may view language less as an unrelated branch of study than as a unifying medium for all school studies and out-of-school experiences. In developing the

plan, the authors have sought to keep in close sympathy with the child mind and heart.

It is believed that the method of presentation will be found simple, natural, effective. Interesting questions to be thought out during a silent study period or discussed with the teacher prepare the mind to receive definition, rule, or principle, or to enjoy a selection soon to follow. Application of the knowledge gained or feelings aroused is then made in various ways, as in copying, writing from dictation, in original oral or written composition, or in studying and memorizing selections.

Much attention is given to the cultivation of the imagination, on account of its reaction both upon language and upon life.

Throughout the book the preëminent importance of oral practice is recognized. The ear is too often a neglected factor in language teaching. Selections have been introduced which the teacher is to read to the pupils to train them to a perception of nice language values. Pupils are directed to criticise their own language as regards not only the interest of the thought expressed in it, but the quality of its sound also.

The authors have aimed to supply material in sufficient abundance to permit a desirable freedom of choice on the part of teachers and supervisors, who will thus be able to adapt the language work closely to the requirements of the local course of study and to salient features of the natural environment.

The plan of the book is as follows: Part I is devoted to the sentence, which from the first is treated as a part

of connected discourse. It aims to make the printed page mean more to the pupil, and to give him mastery of the common uses of capital letters, punctuation marks, and grammatical relations, that his words, spoken or written, may mean more to others. At the same time, progress is made in thought-getting and in the orderly arrangement of thoughts in sentences and paragraphs.

Part II consists of a practical and attractive treatment of letter writing. The material used is new, the information is up-to-date, and the exercises for practice are abundant.

Part III continues the study of the sentence and the paragraph. The parts of speech are explained and also the classification of sentences, according to form. The correction of common mistakes in language receives much attention. Another aim constantly kept in view is the growth of the pupil's vocabulary through the use of the dictionary, the study of synonyms, and word formation. By simple means entirely within their capacity, children gain a knowledge of the distinction between prose and poetry, narration and description. Thus they gradually acquire the power of appreciating the strength or beauty of what they read and of expressing their own thoughts in appropriate language.

The selections from the writings of Henry W. Longfellow, James Russell Lowell, Thomas Bailey Aldrich, Edmund Clarence Stedman, James T. Fields, Annie Fields, John G. Whittier, and Frank Dempster Sherman and the translation from Björnson are used by permission of and by special arrangement with Houghton, Mifflin Com-

pany, the authorized publishers of the works of these authors.

A selection from the writings of Richard Henry Stoddard is used by special arrangement with Charles Scribner's Sons, who publish copyright editions of the works of that author.

A selection from the writings of Helen Hunt Jackson is used by permission of Little, Brown, and Company, and a letter of Phillips Brooks by permission of E. P. Dutton and Company. The poem of H. H. Bennett is used by permission of the author, and of the publishers of *The Youth's Companion*. The selection from William Cullen Bryant is used by permission of D. Appleton and Company. The extract from Laura E. Richards is used by permission of Dana Estes and Company.

The authors cordially acknowledge their indebtedness to scores of teachers who, in one way or another, have freely given aid in the preparation of this book.

# TABLE OF CONTENTS

## PART ONE

LESSON	PAGE
1. Beautiful Thoughts. Reading and Conversation . . . . .	2
2. Thought-Getting through Observation . . . . .	3
3. Practice. Observation and Mental Picturing . . . . .	4
4. Thought-Getting through Reading. <i>Hercules and the Wagoner</i> . . . . .	5
5. Thought-Getting through Conversation. An Excursion . . . . .	7
6. Modes of Expressing Thought. Sentence Defined . . . . .	8
7. Sentence Study. Exercise for Practice . . . . .	9
8. Proper Forms in Writing. Capital Letters . . . . .	10
9. Written Exercises. <i>The Wind</i> . . . . .	12
10. Capitals in Titles. <i>Madam How</i> . . . . .	12
11. A School Experience. Making and Arranging Sentences . . . . .	13
12. Declarative Sentences . . . . .	14
13. <i>The Captain's Daughter</i> . A Story in Verse . . . . .	17
14. Interrogative Sentences . . . . .	18
15. An Exercise in Silent Reading. <i>The Old Soldier</i> . . . . .	19
16. Commands . . . . .	20
17. Requests or Entreaties . . . . .	21
18. Names of the Deity. Capital Letters . . . . .	22
19. A Story to be Retold. <i>Sir Philip Sidney</i> . . . . .	22
20. <i>The Flag goes By</i> . A Patriotic Poem . . . . .	23
21. Exclamatory Sentences . . . . .	25
22. A Review of Sentences . . . . .	26
23. <i>Hidden Gold</i> . Practice in Story-telling . . . . .	26
24. Paragraphs. Indentation . . . . .	28
25. <i>A September Garden</i> . Sentence Study . . . . .	29
26. Exercises in Description . . . . .	30
27. Story-telling. <i>Five in One Pod</i> . . . . .	31
28. The Study of a Picture. Description . . . . .	32
29. Wheat. Practice in Thought-getting . . . . .	33
30. A Story to be Written . . . . .	34
31. <i>October's Bright Blue Weather</i> . Word Pictures in Verse . . . . .	34
32. A Word Picture in Prose . . . . .	36



LESSON	PAGE
33. How to Use the Dictionary . . . . .	37
34. Exercise in Silent Reading. <i>The Sphinx</i> . . . . .	38
35. Home Preparations for Winter. Sentence Grouping . . . . .	40
36. Birds. Paragraph Writing . . . . .	41
37. Trees. Paragraph Writing . . . . .	41
38. Study of a Picture. <i>The End of Day</i> . . . . .	42
39. <i>The Tree</i> . Mental Picturing . . . . .	43
40. An Exercise in Description . . . . .	43
41. Fur Bearers. Paragraph Writing . . . . .	46
42. Insects. Paragraph Writing . . . . .	46
43. <i>Child's Play</i> . Explaining Things . . . . .	47
44. Composition. Subjects or Titles . . . . .	48
45. Humble Helpers. Exercises in Composition . . . . .	49
46. Pumpkins. Observation and Conversation . . . . .	50
47. <i>Winter</i> . Paragraph and Sentence Study . . . . .	52
48. An Exercise in Planning and Writing . . . . .	53
49. Review . . . . .	53
50. Little Lessons in History . . . . .	54
51. A Picture Lesson. <i>Attacked by Wolves</i> . . . . .	56
52. A Story Suggested by a Picture . . . . .	57
53. The Wolf. Paragraph Study . . . . .	57
54. <i>Home, Sweet Home</i> . A Song . . . . .	58
55. Dictation Exercise . . . . .	58
56. Contractions. An Exercise in Observation . . . . .	59
57. A Lesson in Good Form. Contractions . . . . .	60
58. Bits of Local Lore. Conversation and Composition . . . . .	61
59. Picture Study and Composition. <i>The Meeting</i> . . . . .	63
60. A Story to be Retold . . . . .	64
61. How Quotations are Punctuated . . . . .	64
62. Practice in Using Quotation Marks . . . . .	65
63. Quotations at Beginning of Sentences . . . . .	66
64. Divided Quotations . . . . .	66
65. <i>The Important Corporal</i> . A Character Study . . . . .	67
66. A Use of the Comma . . . . .	68
67. <i>The Monkey and the Cats</i> . Reproduction . . . . .	69
68. Practice. Punctuation of Quotations . . . . .	71
69. <i>Lullaby for Titania</i> . For Memorizing . . . . .	72
70. The Parts of a Sentence . . . . .	74
71. The Subject of a Sentence . . . . .	74
72. The Predicate of a Sentence . . . . .	75

# TABLE OF CONTENTS

xi

LESSON	PAGE
73. Groups of Words as Subjects . . . . .	77
74. Groups of Words as Predicates . . . . .	78
75. Separating the Subject and Predicate . . . . .	79
76. The Position of Subject and Predicate . . . . .	80
77. Order in Sentences . . . . .	81
78. Simple Sentences . . . . .	82
79. History and Composition . . . . .	82
80. Review . . . . .	83
81. <i>Robert of Lincoln</i> . A Life History in Verse . . . . .	84
82. A Study of the Poem. Conversation . . . . .	87
83. Writing Stories from Outlines . . . . .	89
84. Exercises in Explaining . . . . .	90
85. The Book I like Best . . . . .	90
86. Completing a Story . . . . .	91
87. A Thinking Match . . . . .	91
88. An Exercise in Thinking . . . . .	92
89. <i>The Arrow and the Song</i> . For Memorizing . . . . .	93
90. Summary . . . . .	94

## PART TWO

91. Use of Letter-writing . . . . .	96
92. A Letter. <i>Phillips Brooks to his Niece</i> . . . . .	97
93. Letter-writing . . . . .	98
94. The Parts of a Letter . . . . .	99
95. The Heading . . . . .	100
96. The Salutation . . . . .	101
97. The Body . . . . .	102
98. The Conclusion . . . . .	103
99. The Superscription . . . . .	104
100. Exercises in Letter-writing . . . . .	106
101. Business Letters. Diagram showing Parts . . . . .	107
102. Forms of Business Letters . . . . .	109
103. Applications for Positions . . . . .	110
104. Practice in Letter-writing . . . . .	111
105. Social Notes . . . . .	112
106. Formal Notes . . . . .	113
107. Exercises in writing Notes and Letters . . . . .	114
108. Telegrams . . . . .	115
109. Discussion and Composition. Sending Messages . . . . .	116

## PART THREE

LESSON	PAGE
110. <i>The Sower</i> . Conversation about a Great Picture . . . . .	118
111. <i>The Thristle</i> . Study of Poetry . . . . .	120
112. Word Work in Sentences. The Parts of Speech . . . . .	121
113. Nouns . . . . .	122
114. Practice. <i>Dandelions</i> . . . . .	123
115. Common and Proper Nouns . . . . .	124
116. Surnames and Given Names . . . . .	125
117. Reading and Mental Picturing. <i>Barbarossa</i> . . . . .	126
118. Legends and Other Tales. Conversation . . . . .	128
119. Composition . . . . .	129
120. Making an Outline . . . . .	130
121. Writing from Outlines . . . . .	131
122. Synonyms and Antonyms . . . . .	132
123. <i>The Defense of Thermopylæ</i> . Narration . . . . .	133
124. Order in Story-telling . . . . .	135
125. Study of a Plan . . . . .	136
126. Verses to be Memorized. <i>May</i> . . . . .	137
127. A Beautiful Word Picture. From <i>Sir Launfal</i> . . . . .	140
128. Verbs and What they Do . . . . .	140
129. A Useful Verb . . . . .	141
130. The Verb-phrase . . . . .	142
131. Linking Verbs . . . . .	144
132. An Exercise in Story-telling . . . . .	144
133. Review . . . . .	145
134. Transitive Verbs . . . . .	145
135. Picture Study. <i>School in Brittany</i> . . . . .	147
136. Present and Past Forms of Verbs . . . . .	148
137. Forms to Use after <i>Have</i> and <i>Has</i> . . . . .	149
138. Some Common Verbs . . . . .	150
139. Completing a Story. <i>An Interrupted Journey</i> . . . . .	151
140. Two Troublesome Verbs . . . . .	152
141. Word Study. Careful Thinking . . . . .	154
142. <i>The Ant and the Grasshopper</i> . Punctuation . . . . .	154
143. Adding to the Story . . . . .	155
144. Study of Troublesome Forms . . . . .	156
145. Avoiding Mistakes. <i>Shall</i> or <i>Will</i> . . . . .	156
146. <i>Rain</i> . An Exercise in Explanation . . . . .	158
147. <i>Before the Rain</i> . Poetic Pictures . . . . .	159

# TABLE OF CONTENTS

xiii

LESSON	PAGE
148. Prose and Poetry. How they Differ . . . . .	160
149. <i>The Cloud</i> . Interpreting Poetry . . . . .	161
150. Exercises in Description . . . . .	162
151. Personification . . . . .	163
152. An Exercise in Dictation . . . . .	163
153. Singular Nouns and Plural Nouns . . . . .	164
154. How Plural Nouns are Formed . . . . .	165
155. When to Use Certain Words . . . . .	168
156. A Picture Study. <i>King Arthur</i> . . . . .	169
157. A Reading Exercise. <i>How Arthur became King</i> . . . . .	169
158. Study of the Story . . . . .	172
159. Review . . . . .	173
160. How Nouns show Possession . . . . .	174
161. Irregular Possessive Forms . . . . .	175
162. Review . . . . .	176
163. Paragraph Writing. The Topic Sentence . . . . .	177
164. A Reading Exercise. <i>Little Sunrise</i> . . . . .	178
165. A Study of Synonyms . . . . .	179
166. Pronouns . . . . .	180
167. Practice in the Use of Pronouns . . . . .	181
168. A Quotation within a Quotation . . . . .	182
169. Personal Pronouns . . . . .	182
170. How to Use Personal Pronouns . . . . .	183
171. The Proper Order of Pronouns . . . . .	185
172. Picture Study and Composition. <i>Visiting Day</i> . . . . .	187
173. Modifiers Explained and Defined . . . . .	188
174. Subject Substantive and Predicate Verb . . . . .	189
175. Adjectives . . . . .	190
176. Other Adjectives . . . . .	192
177. Uses of the Hyphen. <i>The Cornfield</i> . . . . .	193
178. Word Building. Prefixes and Suffixes . . . . .	195
179. A Study of Some Prefixes . . . . .	196
180. Word Pictures in Poetry and Prose . . . . .	198
181. The Study of a Picture. <i>Landscape with Mill</i> . . . . .	199
182. Lesson in Synonyms . . . . .	200
183. Two Famous Explorers. A Review . . . . .	201
184. <i>Helping the Shoemaker</i> . Mental Picturing . . . . .	202
185. <i>What my Old Shoe Told</i> . An Exercise in Story-telling . . . . .	203
186. <i>Waves after a Storm</i> . Degrees of Quality . . . . .	204
187. <i>The Gentlemanly Horse</i> . Comparison of Adjectives . . . . .	206

LESSON	PAGE
188. Irregular Comparison . . . . .	207
189. A Reading Exercise. <i>A Story of Japan</i> . . . . .	208
190. Completing a Story . . . . .	210
191. Adverbs modifying Verbs . . . . .	211
192. Adverbs with Other Words than Verbs . . . . .	212
193. Poetic Comparisons . . . . .	213
194. <i>A Swiss Legend</i> . How to Tell a Story . . . . .	215
195. Poems that foster Love of Country. <i>Warren's Address</i> . . . . .	218
196. Oral Review . . . . .	219
197. Words in a Series. The Comma . . . . .	219
198. Prepositions . . . . .	220
199. Word Study. Prepositions . . . . .	222
200. Music in Poetry. <i>Puck and the Fairy</i> . . . . .	223
201. History Story to be Retold. <i>Putnam and the Wolf</i> . . . . .	224
202. Biography. Order of Details . . . . .	226
203. Phrases Explained and Defined . . . . .	228
204. Prepositional Phrases as Modifiers . . . . .	229
205. Variety of Expression . . . . .	230
206. Review of Possessive Forms . . . . .	231
207. Possession expressed by a Phrase . . . . .	231
208. <i>A Pennsylvania Farmhouse</i> . Description . . . . .	232
209. <i>Narcissa</i> . Description of a Person . . . . .	235
210. Conjunctions . . . . .	237
211. Conjunctions and Verbs . . . . .	238
212. Interjections . . . . .	240
213. <i>Going A-nutting</i> . A Word Picture in Prose . . . . .	241
214. A Debate . . . . .	242
215. Applying what you Know. A Review . . . . .	242
216. Word-building. Use of Suffixes . . . . .	243
217. <i>La Salle</i> . The Parts of Speech . . . . .	244
218. Character Study and Description . . . . .	245
219. <i>Lury</i> . A Study of Character . . . . .	247
220. <i>A Colonial Girl</i> . Actions that show Character . . . . .	248
221. Clauses Explained and Defined . . . . .	249
222. Principal and Subordinate Clauses . . . . .	251
223. Simple, Compound, and Complex Sentences . . . . .	252
224. Combining Sentences . . . . .	254
225. Exercises in Paragraph Writing . . . . .	255
226. Picture Study. <i>The Fisherman's Daughter</i> . . . . .	257
227. Explaining Things . . . . .	257

# TABLE OF CONTENTS

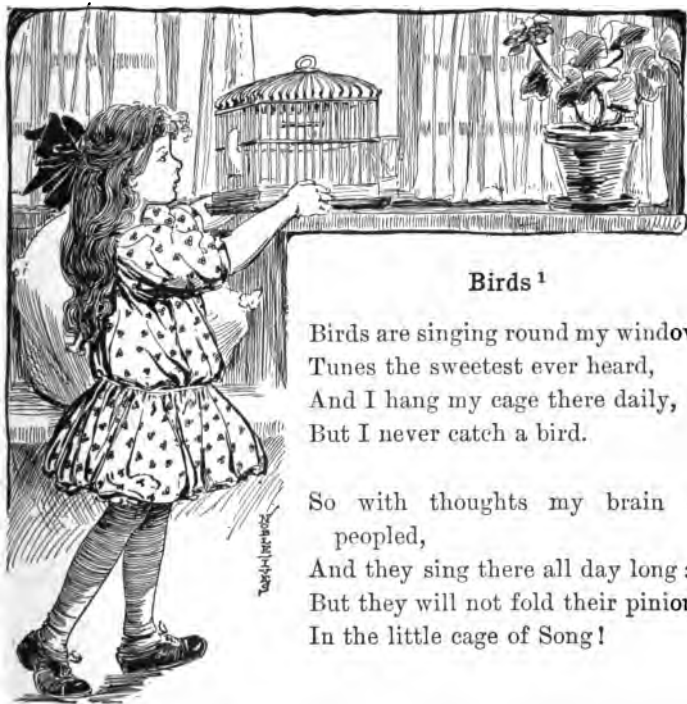
XV

	LESSON	PAGE
207	228. <i>Leading Industries of New England.</i> An Exercise in Para-	
208	graphing . . . . .	258
210	229. Stories to be Told from Outlines . . . . .	259
211	230. Training the Memory . . . . .	260
212	231. Exercises in Composition . . . . .	261
213	232. The Weather Bureau. Explanation . . . . .	262
215	233. Work and the Workman. Outlines of Compositions . . . . .	262
218	234. A Poet's Call. Stanzas from <i>The Psalm of Life</i> . . . . .	264
219	235. Summary . . . . .	266
220	APPENDIX :	
222	A. The Land of Story Books . . . . .	269
223	B. Review of Rules for Capital Letters . . . . .	272
224	C. Review of Punctuation . . . . .	272
226	INDEX . . . . .	275



## FIRST BOOK

### LESSONS IN LANGUAGE, LITERATURE, AND COMPOSITION



#### Birds <sup>1</sup>

Birds are singing round my window,  
Tunes the sweetest ever heard,  
And I hang my cage there daily,  
But I never catch a bird.

So with thoughts my brain is  
peopled,  
And they sing there all day long :  
But they will not fold their pinions  
In the little cage of Song !

<sup>1</sup> From "The Poems of Richard Henry Stoddard." Copyright, 1880, by Charles Scribner's Sons.



# PART I

## THOUGHT AND ITS EXPRESSION

### Sentences Defined and Classified, Grouped and Analyzed

---

#### —1—

#### BEAUTIFUL THOUGHTS

##### Reading and Conversation

Listen while your teacher reads the lines on page 1.

Read the poem yourself silently and then aloud.

Talk about its meaning.

Do you like the way it is illustrated? Why?

If you can, repeat other lines of poetry that please you.

*Commit the poem to memory.* It will people your brain with beautiful thoughts. It is a good thing to have such thoughts sing there even if they "do not fold their pinions" in the "cage of Song" or story.

**Written Exercises.** — I. *Copy the poem neatly.*

II. *Write from dictation:* —

Make yourselves nests of pleasant thoughts!

What fairy palaces we may build of beautiful thoughts!

— JOHN RUSKIN.

#### Word Study

*Pinions means wings.*

## — 2 —

## THOUGHT-GETTING THROUGH OBSERVATION

## To be Talked Over

You will not find it hard to get thoughts if you notice common things carefully, and store up in your mind pictures of what you observe.

You will notice, for example, that:—

All birds have feathers.

Most birds sing.

Some birds fly high in the air.

Others keep near the ground.

Some birds make nests in one way, some in another.

Some birds lay eggs of one color, some of another.

Some birds feed on seeds.

Others live on worms and the like.

Some birds are more beautiful than others.

Some birds remain with us the whole year through.

Others leave us at certain seasons, or migrate.

Each observation gives you a mental picture or idea of some “little brother of the air”; a “shut-eye” picture of what it is (*bird*), what it does (*sings*), or how it appears (*little*), and so on.

With each picture you join its proper sign or word.

When you put the mental pictures together properly, they become your thoughts.



SPARROWS.

LOWE.

## — 3 —

## PRACTICE

**Observation and Mental Picturing**

**Observation.** — *Look at the picture on this page.* What do you see in it? What artist painted it? The artist first observed carefully the little creatures which chirp and flit about our streets and highways; he formed a good mental picture of each object before he was able to paint it.

**Mental Picturing.** — From the following list, select the name of an animal you have observed carefully. Do not tell aloud which one it is: —

rabbit      squirrel      dog      horse      elephant      sparrow

*Close your eyes and try to see as clear a picture of it as you can. Think carefully of its form, size, color, covering, especially of the parts by which you know it best.*

**Expression by Hand.** — *Make a drawing or cutting of the animal.* Do your classmates know what it is? Does the result show that you notice common things carefully? Compare your drawing or cutting with a good printed picture of the animal. How is your work like that? How do the two differ?

#### Word Study

*To observe means to notice with care.* Ears as well as eyes are used when we observe. What else may be used?

#### — 4 —

### THOUGHT-GETTING THROUGH READING

*Read the following story silently: —*

#### Hercules and the Wagoner — A Fable

A man was once driving a heavy load along a muddy road. Presently he came to a spot where the wheels sank halfway into the mire. The more the horses tried to pull them out, the deeper they sank. At last the man threw aside his whip,

knelt down and loudly prayed to Hercules the Strong. "O Hercules, help me! I pray you, help me!" he cried. But Hercules answered: "Pshaw, man, don't lie there in the mud! Get up and put your shoulder to the wheel. Don't you know that the gods help them that help themselves?"

*Try to form a mental picture of what is told in the first line. Which words are of most use to you in making the picture?*

What kind of man do you think the *Wagoner* was? How is *Hercules* described? Do you know why? Was Hercules right in what he said? Why do you think so?

What are stories like the above called? What other fables do you recall? How are fables different from other stories? What words of the story tell the lesson this fable teaches? What kind of help is best?

**Oral Exercises.** — I. *Tell the story.* Be sure to pronounce every word correctly. *Her'cu les* is a word of three syllables.

II. *Find a fable in some other book. Read it and tell what lesson it teaches.*

III. *Read from a geography about good roads. Tell what you have read.*

**Written Exercises.** — I. *Copy the first line of the fable. Make a drawing to go with it.*

II. *Write in your own words what you have learned about good roads.*

## — 5 —

## THOUGHT-GETTING THROUGH CONVERSATION

## A Walk or Excursion

*Plan an interesting walk or excursion* to the fields, a park, a factory, a shop, or other good place.

Invite some one to go with you; make the invitation as attractive as you can.

If the teacher is willing, use the walk as the subject of a **conversation** in which all the class may join.

In the conversation be sure to —

1. *Have something interesting to tell*; for example, when, where, why you went, who went with you, what you saw and did, what kind of time you had. Know how and when to say each of the above.

2. *Ask for explanations* of what you saw but did not understand. Get all the information from others that you can.

3. *Describe something you collected*. You may also tell where you obtained it, of what use or importance it is, what you intend to do with it.

Try to talk in a way that will make others wish to see, to know, to do, as you have done.

If other experiences are told, report how they are like or unlike yours.

**I. Expression by Hand.** — *Make one or more drawings of things that interested you in your walk or*

*excursion. Make a diagram showing the route you took.*

II. *Copy and discuss the meaning of :—*

We're made so that we love

First when we see them painted, things we have passed

Perhaps a hundred times, nor cared to see.

— ROBERT BROWNING.

— 6 —

MODES OF EXPRESSING THOUGHT

Sentence Defined

When the conductor of a passenger train signals with his hand to the engineer to start the train, the conductor expresses a thought, which the engineer understands. It means "Go ahead." Such a method of expressing thought is sometimes called sign language; but it is not real language. In real language the thoughts are expressed by means of spoken or written words, properly grouped together in sentences.

A group of words may mean something and still not be a sentence. The words "The old house at home" may call up so clear a mental picture that the hearer seems to see the house, yet the words do not express a complete thought. They do not make a statement, ask a question, or give a command.

When words are so put together that they express a complete thought, they form a sentence.

**Definition.**—A sentence is a group of words expressing a complete thought.

**Rule.**—Every written sentence should begin with a capital letter.

**Oral Exercises.**—*Think how each of the following persons expresses thought:—*

A little baby, a deaf mute, an artist, a person who does not know your language, the audience at a school entertainment, the performer in a pantomime.

— 7 —

SENTENCE STUDY

I. *Study the following groups of words. Which express a complete thought, and which do not?*

1. An artist paints pictures with his brush.
2. A poet paints pictures with words.
3. See the birds, children.
4. All day long.
5. In a little cage.
6. Read the poem silently.
7. They sing there.
8. In the mud.
9. Is your brain peopled with good thoughts?
10. I am studying the English language.
11. Atlanta is the capital of Georgia.
12. I see the lights of the village.
13. Franklin at the age of ten years.
14. To swim across the river.
15. Left school to help his father.



II. *Use each of the following groups of words in a complete and interesting sentence:—*

- |                   |                                      |
|-------------------|--------------------------------------|
| 1. At the spring. | 6. Passing along the road.           |
| 2. On the wing.   | 7. An old, old, old, old lady.       |
| 3. May I gather?  | 8. The boy with a little lame knee.  |
| 4. Over the bank. | 9. Right under the maple tree.       |
| 5. Like home.     | 10. Never stirred from their places. |

— 8 —

### PROPER FORMS IN WRITING

#### Capital Letters

In the lessons already studied use is made of certain forms which require attention and frequent review. They are:—

#### I. Names of Persons, Initials, Titles, and Abbreviations

*Study the following:—*

Richard Henry Stoddard	R. H. Stoddard	Mr. Stoddard
Robert Browning	R. Browning	Mr. Browning
Elizabeth Barrett Browning	E. B. Browning	Mrs. Browning

Which are full names of persons? initials? titles? Which are abbreviations? How are capital letters and periods used above?

**Rules.** — 1. Each word in the name of a person should begin with a capital letter.

2. Every initial written instead of the name of a person should be a capital letter and should be followed by a period.

3. A title used with the name of a person should begin with a capital letter.

4. Every abbreviation should be followed by a period.

## II. Time and Place Names

Which of the following are names of particular places? of periods of time? What holiday is named? With what kind of letter does each word in each name begin?

East St. Louis

New Orleans

January

United States

Monday

Independence Day

Rules. — 5. Each word in the name of a place should begin with a capital letter.

6. The names of the days of the week, of the months of the year, and of holidays should begin with capital letters.

## III. The Words *I* and *O*

*On page 6 find the words I and O.*

With what kind of letter is each of the above words written?

Rule. — 7. The words *I* and *O* should always be written as capital letters.

## IV. The First Word of a Line of Poetry

*Read again the poem on page 1.*

With what kind of letter does each line begin?

A line of poetry is called a **verse**. How many

verses in the poem entitled "Birds"? In the poem four verses are grouped together to form a stanza.

How many stanzas in the poem?

**Rule.—8.** The first word of every line of poetry should begin with a capital letter.

— 9 —

WRITTEN EXERCISES

I. *Copy the following. If you can, add two more stanzas.*

**The Wind**

I saw you toss the kites on high  
And blow the birds across the sky;  
And all around I heard you pass,  
Like ladies' skirts across the grass—  
O wind, a-blowing all day long,  
O wind, that sings so loud a song!

— R. L. STEVENSON.

II. *Tell in writing different uses of the wind.*

— 10 —

TITLES OF WRITTEN WORK

*Study the following group of sentences. Notice how capital letters are used in the name or title.*



### The Patience of Madam How

Most patient indeed is Madam How. She takes just as much pains to make an acorn as to make a peach. She takes just as much pains about the acorn which the pig eats, as about the acorn which will grow into a tall oak, and help to build a great ship. She took just as much pains, again, about the acorn which you crushed under your foot just now and which you fancy will never come to anything. Madam How is wiser than that. She knows that it will come to something. She will find some use for it, as she finds a use for everything. — CHARLES KINGSLEY.

**Rule.** — The first word and every important word in the title of a book, magazine, newspaper, picture, or written paper should begin with a capital letter.

**Exercises.** — I. *Discuss the writing and placing of titles in your written work.* Find out exactly how your teacher wishes this done.

II. *Copy titles to be found in this book, as follows: —*

1. Of a story.
2. Of a picture.
3. Of a poem.

### — 11 —

### A BIT OF SCHOOL EXPERIENCE

#### Making and Arranging Sentences

I. What interesting things happened in school this morning? this afternoon?

Write sentences answering the above questions.

Speak of things in the order in which they happened.

Give the paper a proper title.

II. Each pupil in the class may choose one of the following and write a sentence or a group of sentences about it:—

1. The school.
2. The teacher.
3. The class reciting.
4. The newcomers.
5. The girls at their desks.



SCHOOL IN BRITTANY.

*Geoffroy.*

— 12 —

DECLARATIVE SENTENCES

What does each of the following sentences do?

1. Hans Christian Andersen was a great story-teller.
2. Common things made him think of delightful tales.
3. Andersen lived in Denmark.

4. For many years he was poor and friendless.
5. His stories gained friends and glory for him at last.
6. His books have been translated into all the languages of Europe.

Each sentence given above makes a **statement** from which you learn a fact about Andersen or his stories. Sentences that make statements are called **declarative sentences**. What mark is used at the end of each ?

**Remember.** — A sentence that makes a statement is a **declarative sentence**.

**Most declarative sentences end with a period.**

**Oral Exercises.** — I. *Name a poet whom you admire and make interesting statements about him.*

II. *Make three statements about each of these:—*

Atlantic Ocean, September, iron, steam, electricity, bananas.

What are sentences that make statements called ?

What kind of sentences have you studied in this lesson ?

**Written Exercises.** — I. *Write from dictation the sentences given for study.*

II. *Write four statements about square measure, its uses or facts in regard to it.*

III. *Write on the blackboard the most interesting statements made about each topic named in Oral Exercise II. Arrange the statements in the best order.*



THE LOOKOUT  
("All's Well")

*Winslow Homer*

## — 13 —

## THE CAPTAIN'S DAUGHTER

## A Story in Verse

We were crowded in the cabin,  
Not a soul would dare to sleep, —  
It was midnight on the waters,  
And a storm was on the deep.

'Tis a fearful thing in winter  
To be shattered by the blast,  
And to hear the rattling trumpet  
Thunder, "Cut away the mast!"

So we shuddered there in silence, —  
For the stoutest held his breath,  
While the hungry sea was roaring,  
And the breakers talked with Death.

As thus we sat in darkness,  
Each one busy with his prayers, —  
"We are lost!" the captain shouted,  
As he staggered down the stairs.

But his little daughter whispered,  
As she took his icy hand,  
"Is not God upon the ocean,  
Just the same as on the land?"

Then we kissed the little maiden,  
And we spoke in better cheer;  
And we anchored safe in harbor  
When the morn was shining clear.

— JAMES T. FIELDS



The poem on the preceding page is also called "Ballad of the Tempest." A ballad is a story in verse easy to recite or to sing.

What do these expressions mean, "on the deep," "by the blast," "the hungry sea"? Does such language help to make mental pictures clear? Does it make you feel the danger of the ship more than you would if Mr. Fields had said, *The night was stormy*? Which lines in the story interest you most?

— 14 —

INTERROGATIVE SENTENCES

*Read the following sentences aloud: —*

1. Where are you going? When will you return?
2. Who is going with you? May I go?

Each of the above sentences asks a **question**. Sentences that ask questions are called **interrogative sentences**. What mark is used at the end of each?

**Remember.** — An interrogative sentence is a sentence that asks a question.

Most interrogative sentences end with an interrogation point.

**Oral Exercises.** — I. Ask five questions about the poem on page 17; about the picture on page 16; about the English language.

II. Ask three questions about a mountain, a river, or a lake.

III. *Ask questions about the place in which you live.*

What are sentences that ask questions called ?

What kind of sentences have you given in these exercises ?

**Written Exercises.** — I. *Draw a diagram of a baseball field. Write four questions about baseball ; about sewing ; about skating ; about luncheon.*

II. *Write three interrogative sentences about the Indians ; about mining or miners ; about other occupations.*

III. *Write two important questions asked in studying the commerce of a country. What is commerce ?*

— 15 —

AN EXERCISE IN SILENT READING

Have you ever seen soldiers at their drill ? How do they know what to do ? A soldier must learn to take a certain position the moment he hears the word " Attention ! " He becomes so used to doing this, that he takes the position without thinking, whenever he hears the word.

Once an old soldier, carrying home his dinner, was crossing a muddy street. Suddenly some one shouted, " Attention ! " Instantly the soldier brought his hands down to his sides and away went his mutton and potatoes into the gutter.



What does the first part of the selection tell ?  
Repeat commands given to soldiers during a drill.  
What story is told in the second part ?  
Show how a soldier stands at attention.  
Think of a good name for this story.

**Written Exercises.** — I. *Copy the story, giving it a proper title.*

II. *Copy and discuss:—*

Habit is a cable; we weave a thread of it every day, and it becomes so strong we cannot break it. — HORACE MANN.

— 16 —

COMMANDS

*Read aloud these groups of words:—*

- |                              |                       |
|------------------------------|-----------------------|
| 1. Exchange your papers.     | 3. Read it carefully. |
| 2. Look at the first answer. | 4. Mark it.           |

Each group is a sentence expressing a **command**. Sentences that express commands, as well as those which make statements, are called **declarative sentences**. What mark do you find at the end of each ?

**Oral Exercises.** — I. *What commands have your teachers given to-day ?*

II. *Give a command to a pupil whom your teacher will name.*

What are sentences that express commands called ?  
What kind of sentences have you given in this lesson ?

**Written Exercises.** — I. *Form declarative sentences expressing commands : —*

- |                  |                         |
|------------------|-------------------------|
| 1. — your face.  | 5. — to school early.   |
| 2. — your hair.  | 6. — your lunch slowly. |
| 3. — your teeth. | 7. — quietly.           |
| 4. — your nails. | 8. — polite.            |

II. *Write four commands used in working with numbers in arithmetic.*

III. *Write five commands, teaching a girl how to set a table ; a boy how to water a horse.*

IV. *Copy commands from your reader.*

— 17 —

REQUESTS OR ENTREATIES

There are persons whom it is not proper for you to command. In their case, you make a **request** or an **entreaty** ; thus : —

Mother, please buy me a knife.

Help us, dear Lord.

Protect us by Thy might, great God, our King !

These sentences, also, are **declarative sentences**.

**Remember.** — A **declarative sentence** is a sentence that tells something.

Notice that a declarative sentence tells a fact, or tells the wish of the speaker in the form of a command or entreaty.

**All sentences are either declarative or interrogative.**

## — 18 —

## NAMES OF THE DEITY

On page 21 notice that the word *God* begins with a capital letter. *God* is also spoken of as the **Deity**. *God*, *Lord*, *King*, are names of the Deity. With what kind of letter does each name begin?

**Rule.** — Names of the Deity should begin with capital letters.

## Word Study

*To command* means *to order, to direct, to bid.*

*To request* means *to ask as a favor.*

*To entreat* means *to ask earnestly, to beg.*

## — 19 —

## A STORY TO BE RETOLD

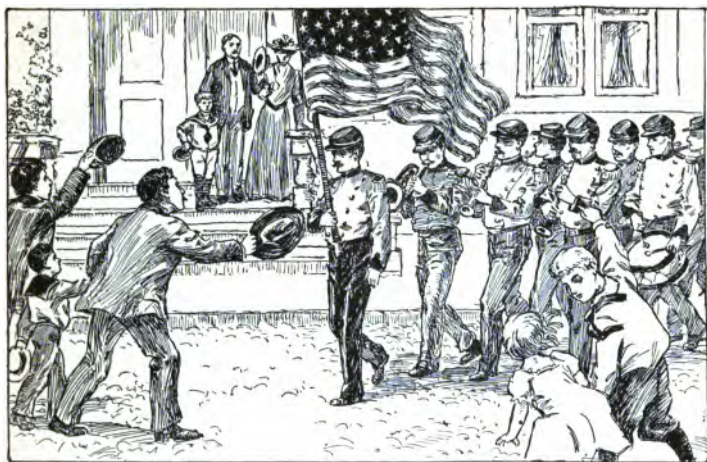
Sir Philip Sidney lived in the time of the great Queen Elizabeth, and no man of her court was more beloved. He had everything to make life pleasant, and yet, when his country was in need, he gave his life to serve her.

As he lay wounded on a foreign battlefield, a cup of cold water was placed at his fevered lips. Sir Philip put it aside untouched, offering it to a common soldier, who lay on the ground beside him, saying, "Take it; thy necessity is greater than mine."

*Read this story silently. Tell it. Copy it.*

What kind of man was Sir Philip?

**Written Exercise.** — *Write an account of some unselfish act you have observed or read about.*



— 20 —

THE FLAG GOES BY!

Hats off!

Along the street there comes  
A blare of bugles, a ruffle of drums,  
A flash of color beneath the sky :

Hats off!

The flag is passing by !

Blue and crimson and white it shines,  
Over the steel-tipped, ordered lines.

Hats off!

The colors before us fly ;  
But more than the flag is passing by.

Sea fights and land fights, grim and great,  
Fought to make and to save the State :

Weary marches and sinking ships ;  
Cheers of victory on dying lips ;

Days of plenty and years of peace,  
March of a strong land's swift increase ;  
Equal justice, right and law,  
Stately honor and reverent awe ;

Sign of a nation, great and strong,  
To ward her people from foreign wrong :  
Pride and glory and honor — all  
Live in the colors to stand or fall.

Hats off !

Along the street there comes  
A blare of bugles, a ruffle of drums ;  
And loyal hearts are beating high :

Hats off !

The flag is passing by !

— H. H. BENNETT.

The writer of these spirited lines hoped to stir strong feeling in the hearts of all who read them. In all ages poets have served the cause of liberty by rousing men to deeds of splendid courage through their poems and songs. Can you feel the spirit of the poet's song? What does it teach you to love?

*Try to see every picture in the poem. Note especially words signifying color and sound. Learn the poem by heart.*

## — 21 —

## EXCLAMATORY SENTENCES

*Read aloud the following sentences :—*

1. The flag is passing by! 2. How beautiful it is!
3. Hurrah for Old Glory! 4. How fine the soldiers look!

Each of the above sentences not only expresses a complete thought, but shows **strong feeling**. Sentences that express strong feeling are called **exclamatory sentences**. What mark is used at the end of each?

**Remember.** — An exclamatory sentence is a sentence that expresses strong feeling. An exclamatory sentence should end with an exclamation point.

Sentences that do not express strong feeling are called **non-exclamatory**. Most declarative and interrogative sentences are non-exclamatory, but some are exclamatory and are then followed by an exclamation point; as, I have cut my finger! What do you mean!

**Oral Exercises.** — I. A big fire near your home. *Make sentences expressing your feeling about it.*

II. A valuable purse lost. *Make sentences that show your feeling on finding it.*

What are sentences that express strong feeling called?

**Written Exercise.** — *Fill the blanks to form exclamatory sentences. Punctuate properly.*

- |                        |                  |
|------------------------|------------------|
| 1. — a — day it is.    | 3. — the snow —. |
| 2. — the ice glistens. | 4. — the wind —. |



## — 22 —

## A REVIEW

I. Read the following sentences thoughtfully. Of each one tell whether it is *declarative* or *interrogative*, *exclamatory* or *non-exclamatory*. Give a reason for the use of the mark at the close of each.

1. What is a sentence ?
2. The coast is clear.
3. I see the new moon !
4. Tell the story in your own words.
5. How unselfish Sir Philip Sidney was !
6. Lost time is never found again.
7. Wilful waste makes woeful want.
8. Make haste slowly.
9. Keep thy tongue from evil.
10. An ounce of pluck is better than a pound of luck.

II. Turn to the picture which is the frontispiece of this book. Write sentences suggested by it. Make up examples of all classes named in Exercise I.

## — 23 —

## HIDDEN GOLD

## An Exercise in Story-telling

*Read :—*

There once lived in sunny Italy a farmer, who had a fine olive orchard. Here he worked early and late, and as a result of his care, the trees flourished and bore abundantly. This

man had three sons, but they, alas ! liked ease better than work. They thought it beneath them to engage in the humble tasks of a farmer.

Years rolled by ; the farmer grew feeble and at last saw that his end was near. Thereupon, he called his sons to him, and said, " My sons, I am about to die, but for you there is gold hidden in the orchard." The sons begged to know more, but the wise old man turned a deaf ear to their questions; and soon thereafter he died.

Eager to enjoy their father's wealth, the sons at once made preparations to unearth it. They agreed upon a plan of work, and then they dug and they dug and they dug, until every inch of soil had been turned over. But no gold did they find. At last they gave up the search. " Some one has stolen the gold ! " said one. " Illness made our father's wits wander," said another. " We have had our labor for our pains," said the third.

When spring came, the trees burst early into full blossom. As the season advanced, every blossom turned to fruit of the finest flavor. Purchasers came, and when the sons saw the stream of gold collecting in the family chest, they said : " Our father of blessed memory spoke the truth. Patient labor brought to light his hidden gold."

**Exercises.**—I. *Read the story again to find answers to these questions :—*

1. Who are the persons or characters in the story ? Where did they live ?
2. What happened as the father grew old ?
3. Why and how was the search carried on ?
4. Did the farmer speak the truth ? What part of the story proves this ?

II. *Tell the story to some one. Be careful to speak of things in the right order.*

III. *Discuss the meaning of the story.*

Is "hidden gold" to be found in language? How?

#### Word Study

*Story-telling* is also called *narration*.

### — 24 —

#### PARAGRAPHS

##### Indentation

The story on pages 26, 27 is divided into four **paragraphs**. This is done by grouping sentences which relate to one thing in the story.

The division is shown by **indentation**; that is, by beginning the first line of each paragraph a little farther to the right of the margin than the other lines.

*Study each paragraph in the story, as follows:—*

1. What does it tell about?
2. How many sentences does it contain?
3. Does each sentence relate to the subject or topic of its paragraph?

**Remember.** — A paragraph is a group or series of sentences relating to one topic.

**Indentation** shows where a new topic begins.

Leave a margin of one half to one inch at the left of your paper. To indent the paragraph begin the first word one quarter to one half inch to the right of the margin line.

Some persons favor a margin at the right of the paper as well as at the left. What does your teacher say about this?

**Exercise.** — *How many paragraphs in the story beginning on page 5? on page 67?*

— 25 —

A SEPTEMBER GARDEN

*Read:* —

It is not a very large affair, this garden of mine, but it makes the world brighter for my neighbors and for me. The garden is very pretty just now. Long rows of stately hollyhocks still stand on guard. On the low trees, a few peaches show their pink and downy cheeks. The grapes are beginning to turn. Here and there I catch a gleam of purple or deep red. Do not be tempted by them! They look far better than they taste.

Why are *hollyhocks* described as being *stately* and *on guard*? What word describes the trees?

Think of a luscious peach. Do the words "pink and downy" help in making your mind-picture clear?

How do grapes turn? What is said of the color of the grapes in this garden? of their taste?

Read the paragraph aloud, noticing what each sentence adds to the description.

*Tell what you have read.*

**Sentence Exercise.** — *Select five declarative sentences. Select an exclamatory sentence.*

## Word Study

*Stately* means *lofty, tall*.

*Luscious* means *delicious*

A *description* is a *word picture*.

*Gleam* means *glimpse*.

Use the above words in sentences of your own.

**Expression by Hand.** — *Use brush and color to tell what you see in the description.*

## — 26 —

## EXERCISES IN DESCRIPTION

**I. A Garden.** — *Think of the garden you know best. Tell how it looks at this season.* Try to make your classmates see in it what you see when you play there, or peep through the fence at it. They will wish to know : —

Whose garden you are describing ; where is it ; how large it is ; how pretty it is ; what makes it a pretty garden ; how it rewards the one who takes care of it.

**II. A Window Garden.** — Have you seen the tiny window gardens that city boys and girls, who love to see “green things growing,” make for themselves ? Have you such a garden in your schoolroom ?

*Describe a window garden you have seen. Tell : —*

Where you saw it ; what it was made of ; what grew in it ; how it made the room seem indoors ; how it looked out of doors.

Do passers-by think it makes the street or road more attractive ?

**Remember.** — In describing a thing you try to make some one else see exactly what you see in it at a given moment.

**Written Exercise.** — *Select a topic named above. Choose the one you know most about. Write on the blackboard a paragraph about it.*

— 27 —

AN EXERCISE IN STORY-TELLING

Hans Christian Andersen wrote a charming fairy tale called "Five in One Pod." In it he says:—

There were once five peas in one pod. They were green, the pod was green, the vine was green, the leaves were green, and so they thought that all the world was green—and did they not have a right to think so?

Weeks went by. The pod became yellow, and the peas, too, became yellow. "All the world is turning yellow," said they—and had they not a right to say so?

Crack! the pod burst, and all five peas rolled out into the bright sunshine. There they lay in a little child's hand.

"Just the thing for my pea shooter," said the boy. He put one in at once and away it flew.

What became of the pea? If you read Andersen's story, you will learn. Can you tell a story of your own, relating what became of another of the peas?

**Oral Exercise.** — Do all brothers and sisters in a family have the same experiences when they grow up?

Tell what you know about this.

Be sure to use complete sentences.

**Sentence Exercise.** — *Pick out a declarative sentence from each group in the story. With what kind of letter should every sentence begin? With what mark should every declarative sentence close?*

*Change the sentences selected to questions.*



PLOWING.

—28—

### THE STUDY OF A PICTURE

I. *Look carefully at the picture "Plowing."* The picture is a fine one, and yet how simple it is! What work is going on? Who are doing it? Where do you see the results of it? Of what use is it? Is such work done in our country? How is it done?

II. What season of the year is shown? How would the use of colors make this fact plainer to you? What colors did the artist see in the fields, hillside,

sky, while painting? What changes are seen in the landscape in early spring? in October? in midwinter?

III. Find out all that you can about the artist. Learn what her favorite subjects for painting were.

*Tell all you can about the picture.*

**Written Description.** — *Describe the picture on page 32.* Use the following outline to guide you: —

- |                 |                 |
|-----------------|-----------------|
| 1. The subject. | 3. The time.    |
| 2. The place.   | 4. The workers. |

End the description by telling your real feeling about the picture, and what you learn from it about the artist's feeling. *Find use for these expressions: —*

- |                   |                    |                |
|-------------------|--------------------|----------------|
| 1. the rude plow. | 3. before the sun. | 5. rich brown. |
| 2. in France.     | 4. deep furrows.   | 6. upturned.   |

— 29 —

## WHEAT

Who has seen wheat growing? Where? When?

Whose labor gives this grain to us? Whose labor gives us the flour? the bread?

The picture on page 32 shows the first step in a long process. Discuss and illustrate this and other steps, as follows: —

- |                |                  |
|----------------|------------------|
| 1. Growing.    | 3. Distributing. |
| 2. Harvesting. | 4. Using.        |



## — 30 —

## A STORY TO BE WRITTEN STEP BY STEP

A loaf of bread talks : —

1. When I was a tiny grain —
2. I shall never forget my travels to the mill —
3. Once in the mill, I thought my troubles over, but —
4. At last I became acquainted with the baker. He —

*Write the story suggested above.*

## — 31 —

## OCTOBER'S BRIGHT BLUE WEATHER

## Word Pictures in Verse

O suns and skies and clouds of June,  
And flowers of June together,  
Ye cannot rival for one hour  
October's bright blue weather ;

When loud the bumblebee makes haste,  
Belated, thriftless vagrant,  
And goldenrod is dying fast,  
And lanes with grapes are fragrant ;

When gentians roll their fringes tight  
To save them for the morning,  
And chestnuts fall from satin burs  
Without a sound of warning ;

When on the ground red apples lie  
In piles like jewels shining,  
And redder still on old stone walls  
Are leaves of woodbine twining ;

When all the lovely wayside things  
 Their white-winged seeds are sowing,  
 And in the fields, still green and fair,  
 Late aftermaths are growing ;

When springs run low, and on the brooks,  
 In idle golden freighting,  
 Bright leaves sink noiseless in the hush  
 Of woods, for winter waiting ;

When comrades seek sweet country haunts,  
 By twos and twos together,  
 And count like misers, hour by hour,  
 October's bright blue weather.

O suns and skies and flowers of June,  
 Count all your boasts together,  
 Love loveth best of all the year  
 October's bright blue weather.

— H. H.

In what ways may June and October be rivals?  
 Which one does *H. H.* prefer? Do you agree with her?

What is meant by "belated, thriftless vagrant"?  
 What "wayside things" do you think *lovely*? What  
 is meant by "late aftermaths"? "in idle golden freighting"?  
 Have you ever felt the "hush of woods"?  
 What comrade do you like best to take into the fields  
 and woods with you?

*Read the poem aloud. Commit it to memory.  
 Select a stanza and illustrate it.*

## — 32 —

## A WORD PICTURE IN PROSE

## Synonyms

October! Orchard of the year! Ripened seeds shake in their pods. Apples drop in the stillest hours. Leaves begin to let go when no wind is out, and swing in long waverings to the earth, which they touch without sound, and lie looking up, till winds rake them, and heap them in fence corners. The woods are thinner, so that we can see the heavens plainer. The days are calm. The nights are tranquil. The year's work is done. She walks in gorgeous apparel, looking upon her long labor, and her serene eye saith, "It is good."—H. W. BEECHER.

**Conversation.** — What name is the key to the meaning of the paragraph given above? Why should October be called the "orchard of the year"? Is it so in the place where you live? In what other ways is the description true to nature as you know it? Try to think what is meant by "stillest hours," "long waverings," "gorgeous apparel," "long labor," "serene eye."

Do you think this a good description? *Copy it.*

## Word Study

*Calm, tranquil, serene*, all give an idea of quiet.

Words which have the same or nearly the same meaning are called *synonyms*. Select synonyms used in the above paragraph.

## —33—

## HOW TO USE THE DICTIONARY

You often meet with words whose exact meaning is not clear to you. At such times you are tempted to guess at the meaning rather than take the time and trouble to consult a dictionary. This is a mistake. Young people ought to be constantly increasing the number of words which they have stored up in the mind ready for use. A person's store or stock of words is called his *vocabulary*. A person who has only a small vocabulary will never read with pleasure, write with ease, or talk with freedom.

Suppose you wish to look up the word *Vocabulary*. As all words in the dictionary are alphabetically arranged, you will find those beginning with *V* towards the end. You notice that all the words beginning with that letter are arranged alphabetically with reference to the *second* letter. When you have found the words beginning with *Vo*, follow the column down to the word *Vocabulary*.

Often, time will be saved by noticing the third letter. Thus, the words beginning with *In* cover many pages, and if you wish to find the word *Invite*, the third letter *v* tells you to turn to the last part of this long list.

Nearly every word in the English language has several meanings or shades of meaning. You must

try to select the meaning which fits the word as you find it used in reading. The word *Vocabulary* is defined as, "A list of words arranged in alphabetical order." This evidently is not the sense in which the word has been used in this lesson. Another meaning is: "The sum or stock of words employed by a person." This definition fits our need exactly.

**Exercise.** — *Consult a dictionary to find synonyms for any ten words given on page 36.*

— 34 —

AN EXERCISE IN SILENT READING

Do you know where Egypt is? Have you ever seen a picture of that grim monster, the Sphinx? She was the most famous riddle maker in the world. Half lion and half woman, she sat speechless except when there fell from her cruel lips this question, "What is that animal which walks on four legs in the morning, on two at noon, and on three at night?" Woe to the person who had no correct answer to give her! The Sphinx ate him alive.

One day a very wise man came her way. The Sphinx asked him the usual question. She was already thinking what a fine tidbit he would make, when, to her surprise, he gave the right answer! "Man," he said. "When he is a child, he crawls on hands and feet; that is the morning of life: when he becomes a man, he walks erect on two feet; that is the noon of his life: when he is old, he leans on his cane, and that is the evening of his life." It made the Sphinx so angry to have her riddle guessed that she killed herself, and so the world was rid of a terrible monster.

**I. Oral Exercises.** — Find Egypt on the map. Who was *the Sphinx*? Describe her appearance. What question did the Sphinx ask? What is the correct answer? Who gave it? What happened? Is this a true story? *Tell it from beginning to end.*

**II. Paragraph Study.** — Suggest a good title for the selection. How many paragraphs does it contain? What is told in each paragraph?

**III. Sentence Exercises.** — *Copy two interrogative sentences used in the story.*

*Write five questions suggested by the story.*

**IV. Picture Study.** — Study and discuss the picture. *Write a description of it.*



THE SPHINX.

## HOME PREPARATIONS FOR WINTER

## Exercises in Sentence Grouping

I. *Combine the following sentences to form a paragraph about home preparations for winter.*

October is over and gone.

Days grow shorter.

The season grows colder.

Father sends home potatoes and apples.

Mother finds a place to store them.

Mother gets out warmer clothing.

Lamps are lighted early.

Windows are closed.

Doors are closed.

Does each sentence of the paragraph relate to the subject named above? Read the paragraph aloud. Has it a pleasing sound? Are the things spoken of in a good order?

Copy the paragraph into your notebook to be used again. Can you think of other sentences to add to the above list?

II. *Write sentences telling what is done at home when spring comes. Combine the sentences to form a paragraph. Correct and copy the paragraph.*

III. *Write sentences about one or more topics chosen by the teacher. Build paragraphs as above by making suitable sentences and then arranging them in good order.*

## — 36 —

## BIRDS — PARAGRAPH WRITING

I. *Write a paragraph telling what you have observed about birds in autumn.*

What do these notes suggest to you ?

Days grow shorter, colder — number of birds — songs — flocks in sky — some brave birds — food — cold.

II. *In the spring, write a paragraph as follows : —*

Days lengthen — birds return — songs — cold snaps — nesting — joyous caroling.

Make every word perfect in spelling, every sentence perfect in the use of capital letters and closing marks. Be sure that every sentence is interesting. Arrange the sentences in the best order. When all the above have been approved by the teacher, *copy the paragraph into your notebook.*

## — 37 —

## TREES — PARAGRAPH WRITING

I. *Write and copy a paragraph telling what you have observed about trees in autumn. Speak of : —*

Days short, grow colder — frost — painting the leaves — looking up at sky through leaves — wind — branches, buds

II. *In the spring, write about : —*

Mounting of sap — bursting of buds — flowering.



## — 38 —

## THE STUDY OF A PICTURE

*Look long at this beautiful picture. Feel the quiet of the evening if you can. Study well the sturdy man, strong yet weary from his long day's toil. Note the road; the fine trees; the stream, chattering with joy and reflecting the evening glow.*



END OF DAY.

Adon.

*Find these things in the picture, if you can, and then tell about them. Can you name the trees?*

**Written Exercise.** — *Make a note of the objects you see in the picture. Arrange the notes in good order.*

*Write out carefully what you think about each one.*

## — 39 —

## THE TREE

The Tree's early leaf buds were bursting their brown;  
"Shall I take them away?" said the Frost, sweeping down.

"No, leave them alone

Till the blossoms have grown,"

Prayed the Tree, while he trembled from rootlet to crown.

The Tree bore his blossoms, and all the birds sung;

"Shall I take them away?" said the Wind, as he swung.

"No, leave them alone

Till the berries have grown,"

Said the Tree, while his leaflets quivering hung.

The Tree bore his fruit in the midsummer glow:

Said the girl, "May I gather thy berries now?"

"Yes, all thou canst see:

Take them; all are for thee,"

Said the Tree, while he bent down his laden boughs low.

— BJÖRNSEN.

*Memorize the above poem.* Try to picture the tree as described in each stanza. What tree shall it be?

## — 40 —

## EXERCISES IN DESCRIPTION

*Study one of the trees pictured on page 45.*

- |                   |                                     |
|-------------------|-------------------------------------|
| 1. Name.          | 5. Trunk — surface and division.    |
| 2. Location.      | 6. Branches — arrangement.          |
| 3. Size — height. | 7. Leaves — evergreen or deciduous. |
| 4. General shape. | 8. Characteristics and uses.        |

**Description.** — *Without telling its name, describe the tree you have chosen ; follow the plan given on page 43. Let your classmates guess the name from your description.*

**Written Exercise.** — *Learn what you can about some different kinds of wood. The following may help you in writing a composition :—*

1. Is the wood hard or soft, weak or strong ?
2. What use is made of the wood ? Learn what kind of wood is used in some of the following : wagons, cars, furniture, barrels, baskets, boxes, flooring, shingles, shoe lasts, boats, lead pencils, railroad ties, fence posts, paper pulp.

**Exercise in Reading.** — *Read the following selection very carefully. Do you know the meaning of every word ?*

A small Red Maple has grown unobserved, far away at the head of a retired valley, a mile from any road. It has faithfully performed all the duties of a maple there, and is nearer heaven than it was in the spring. It has faithfully husbanded its sap, given a shelter to the wandering birds, and has long since ripened its seeds and committed them to the wind. And now, in the month of September, it runs up its scarlet flag on the hillside, which shows that its summer work is done.

#### Word Study

*Unobserved* means *unnoticed*.

*Retired* means *far away from people*.

*Husbanded* means *used carefully*.



**OAK.**



**MAPLE.**



**WEeping ELM.**



**SILVER BIRCH.**

## — 41 —

## FUR BEARERS — PARAGRAPH WRITING

I. *Write a paragraph telling how squirrels and other fur-bearing animals prepare for the winter. Copy the paragraph into your notebook. Speak of: —*

Days grow shorter — colder — fur covering — shelter — good hiding places — storehouses — long sleep.

II. *Write a paragraph telling when and how these animals escape from their winter quarters.*



## — 42 —

## INSECTS — PARAGRAPH WRITING

I. *Write a paragraph telling how insects prepare for winter. Correct and copy the paragraph. Note :*

Cold — enemies — bees — caterpillars.

II. *Show how insects leave their snug winter homes.*

## — 43 —

## CHILD'S PLAY

I will now describe a game that gave Antoinette and me the greatest pleasure during two delightful summers.

We pretended to be two caterpillars, and crept along flat on the ground, hunting for leaves to eat. After doing that a long time, we played that we were sleepy, oh, so sleepy! We lay down in a corner and covered our heads with our aprons — we had become cocoons! If any one had listened to us, he would have heard us say something like this: —

“Do you think that you will soon be able to fly?”

“Oh, yes! very soon. I already feel my wings, and they’ll soon unfold.”

At last we woke up, stretched our-



selves, and pretended to be greatly astonished. Then suddenly we ran lightly about on tiptoes, waving our aprons as if they were wings, and hastening from flower to flower.

— PIERRE LOTI. (*Adapted.*)

**Oral Exercise.** — *Explain the game these children played. How did they learn to play it? How old do you think they were?*

*Explain a game played by older children.*



— 44 —

#### COMPOSITION — TITLES

*Read from your notebook the paragraphs called for in Exercise I, of Lessons 35, 36, 37, 41, 42.*

*Put the paragraphs together to form a composition with one of these titles: —*

1. Autumn.
2. When All Things Lie down to Sleep.
3. How Nature Prepares for Winter.
4. The Fall of the Year.

**What name or subject has each paragraph ?**

**Write the subjects in order. Observe that the sub-**

jects tell you what parts or topics the composition has. When written in order, they form a plan, or outline, of the composition.

*Observe how the titles given above are printed.*  
What is the rule for writing such titles ?

Can you combine into one composition the paragraphs called for in Exercise 2 of the lessons referred to ? What is a proper title for it ?

#### Word Study

*Composition means putting together.*

### — 45 —

#### HUMBLE HELPERS

##### Exercises in Composition

I. Learn by observation or from your teacher how birds, bees, and toads are useful to man. Write the result of your investigations.

II. Each of the following has a lesson to teach you. Select one of the humble forms of life ; ask others what they know about it ; tell, in exchange, what you have observed or read : —

1. *The Snail* — where it is found, its food, manner of feeding, parts, movements from place to place, trail





on leaves and elsewhere, enemies, means of defense, a character in literature and folklore.

2. *The Earthworm* — where it is found, form, color, food, parts or segments, usefulness, enemies. How is an earthworm like, how is it unlike, a caterpillar?

3. *The Ladybug* — where found, appearance, parts, food, how it helps in destroying harmful insects.

Refer to poems you may know.



4. *The Spider* — web, prey, enemies, means of defense, egg cases, hatching of eggs, harmless and harmful members of the spider family. Stories.

**Written Exercise.** — *Which of the foregoing have you studied the most thoroughly? Write a life history of it. Be sure to speak of things in a good order.*

**Expression by Hand.** — Embellish your work with drawings or pictures, carefully chosen and placed attractively.

— 46 —

## PUMPKINS

### Observation and Conversation

Bring a pumpkin into the class.

How does it look? Think of its size, shape, color, ridges, stem.

As a rule where do small fruits like raspberries grow? large fruits like apples? the largest fruits like pumpkins? Give reasons for this. Where do farmers usually plant pumpkins?

Cut the pumpkin open. What comes next inside the yellow shell? What comes next to that? How



would you describe it? What does this pulp contain?

What is the shape and size of the seed? What is inside the seed? What is the use of this starchy substance?

Uses of pumpkins. Food for men and cattle, especially cows. How prepared for each. Fun for children on Hallowe'en.

Can you picture the pumpkins scattered over a field after the autumn frosts?

**Written Exercise.** — *Write a composition about the pumpkin.* Work in a drawing of the whole pumpkin and of one of the halves.

— 47 —

WINTER

**Paragraph and Sentence Study**

But the days go by. The snow drifts. Fences are banked up ten feet high. Hills are broken into a "coast" for boys' sleds. They glide and pull up again and toil on in their slippery pleasure. They tumble over and turn over; they break down, or smash up; they run into each other, or run races in all the moods and experiences of rugged frolic. Then comes the digging of chambers in the deep drifts, room upon room, the water dashed on over night freezing the snow walls into solid ice. Forts also are built and huge balls of snow rolled up, till the little hands can roll the mass no longer.— HENRY WARD BEECHER.

**Conversation.** — Does the selection tell about experiences familiar to you? To what season does it refer? How are your experiences like those described? How are they different? Which is your favorite season? Why?

**Sentence Study.** — How many sentences does this paragraph contain? What kind of sentence is each? Select two short sentences and change them to the interrogative form. To the exclamatory form.

— 48 —

AN EXERCISE IN PLANNING AND WRITING

*Make plans for a composition on winter sports.*

Let the girls make one plan and the boys a different one. Why?

When satisfactory plans have been made, write a spirited composition. Add to the interest of your work by using the best pictures you can find in newspapers or magazines, or by making drawings of your own.

— 49 —

REVIEW

1. What is a sentence? Make one.
2. With what kind of letter do all sentences begin?
3. What is a declarative sentence? Give one.
4. How do declarative sentences end?
5. What is an interrogative sentence? Give two.
6. How do interrogative sentences end?
7. What is a command? Give two.
8. How do such sentences usually end?
9. When are sentences said to be exclamatory? Example.
10. How do exclamatory sentences end?
11. What is a paragraph?
12. What is meant by indentation?
13. How does indentation help the reader?
14. What words have the same or nearly the same meaning as the following: *great, small, pretty*.
15. What is narration?
16. What is a description?

## LITTLE LESSONS IN HISTORY

I. *Study the picture on the next page.*

What story relating to the history of our country does it suggest to you?

Study the picture carefully to gain thoughts about the dress of the people, the dangers they had to meet, their dispositions and customs, the climate to which they were exposed. Write a description of the picture.

II. *Plan and write a story about the following : —*

1. *Old England and New England* — king and people.
2. *In Holland* — the people and the mother tongue.
3. *Preparing for America* — ships, food, clothing, tools.
4. *The voyage* — how long did it take? What happened?
5. *The landing of the Pilgrims* — place, season, date.
6. *Founding new home* — work to be done, workers, tools.
7. *Life in a new country* — danger, discomfort, disease.
8. *Relations with Indians* — results of kindness.
9. *Spring and summer work, autumn feasting.*
10. *The first Thanksgiving* — its meaning.

III. *Study the following notes. Use them as an outline for "A Little History of Old Glory."*

1. Long, long ago — many flags. One flag chosen as the American flag — June 14, 1777, Philadelphia.
2. Betsy Ross — thirteen stripes — thirteen stars.
3. New stars in the flag; where the flag flies.
4. Meaning of the colors of the flag.



JOHN ALDEN AND PRISCILLA.

*Boughton.*



Kowalek.

ATTACKED BY WOLVES.

— 51 —

## A PICTURE LESSON

**Silent Study.** — *Look at the picture shown above. Look again at "The End of Day."* Which picture tells a story of peace and quiet? Which tells a story of fierce struggle? What do you see that tells: —

The time of year and the time of day? The place — a lonely plain? The characters in the struggle? The fight itself, how will it end?

**Oral Exercise.** — *Describe the picture without the help of questions or directions from your teacher.* Listen carefully to the descriptions given by other pupils. Did any one find more to say about the picture than you did? Perhaps your teacher will kindly describe the same picture for you. What does she find to say that none of the pupils thought of saying?

## — 52 —

## A STORY SUGGESTED BY A PICTURE

You are riding, wrapped up, in the sledge shown on page 56. Tell the story of the ride, narrating : —

Where it began — when it began — what happened early in the day — the snow and storm — how the road became more and more lonely — the tracks fainter — lost!

The coming night — the howling of the wolves — the tired horses — the attack — your feelings — wolves on both sides — the last half mile — the horses — safe at last.

What sentences express strong feeling? Will such sentences add spirit to your story?

## — 53 —

## THE WOLF

Read with your teacher one or more good poems or stories about wolves. Discuss what you read. Use pictures to aid in this work. When you have mastered facts enough, write three or more paragraphs as follows : —

I. *Form and appearance* : resembles what household pet?

II. *Habits* : feeding, hunting, seizing prey, shelter and care of young, calls.

III. *Distribution* : former times, at present.

IV. Wolf *story* illustrating some *trait* in the character or some fixed habit of this animal.



## — 54 —

## HOME, SWEET HOME

## A Song

'Mid pleasures and palaces though we may roam,  
Be it ever so humble, there's no place like home!  
A charm from the sky seems to hallow us there,  
Which, seek through the world, is ne'er met with elsewhere!

Home, home! sweet, sweet home!

There's no place like home!

There's no place like home!

An exile from home, splendor dazzles in vain,  
Oh, give me my lowly thatch'd cottage again!  
The birds singing gayly, that came at my call, —  
Give me them, — and the peace of mind dearer than all!

Home, home! sweet, sweet home!

There's no place like home!

There's no place like home!

— JOHN HOWARD PAYNE.

*Commit this song to memory, if you do not already know it.*

When and where did you last hear it sung?

Perhaps you will some day find out whether the author ever had his longing for home satisfied.

## — 55 —

## Dictation Exercise

If wisdom's ways you'd wisely seek,  
Five things observe with care:  
Of whom you speak, to whom you speak,  
And how, and when, and where.

## CONTRACTIONS

## An Exercise in Observation

*Find in Lesson 54 the contractions given below.*

Note the word or words used with each one:—

'mid = amid

there's = there is

ne'er = never

thatch'd = thatched

The **apostrophe** (') shows the omission of a letter or letters in each case.

Contractions are found frequently in poetry.

**Remember.**—An apostrophe should be used in contractions to show that letters are omitted.

**Written Exercises.**—I. *Copy the following contractions. Explain each one and use it in a sentence.*

they're = they are

you've = you have

didn't = did not

'tis = it is

e'er = ever

o'er = over

I'll = I shall or I will

'tisn't = it is not

II. *Write from dictation the first stanza on page 58.*

III. *Write sentences, using such contractions as your teacher directs.*

IV. *Make a list of ten contractions not given above. Write the words from which each contraction is formed.*

## — 57 —

## A LESSON IN GOOD FORM

*Study carefully the contractions in these sentences:—*

1. You're not going yet, are you ?
2. You've had a good time, haven't you ?
3. I'm not ready to go.
4. Don't you want to stay ?
5. Doesn't your mother know where you are ?

What does each contraction stand for ?

*Don't* means *do not*, and is used thus: —

- |                     |                            |
|---------------------|----------------------------|
| 6. I don't care.    | 9. They don't lie.         |
| 7. You don't paint. | 10. Men don't fly.         |
| 8. We don't steal.  | 11. Boys don't like dolls. |

*Doesn't* means *does not*, and is used thus: —

- |                       |                             |
|-----------------------|-----------------------------|
| 12. He doesn't dance. | 15. The girl doesn't skate. |
| 13. She doesn't swim. | 16. The boy doesn't cook.   |
| 14. It doesn't snow.  | 17. The baby doesn't walk.  |

The troublesome word *ain't* should never be used.

**Oral Exercise.** — *Repeat aloud the numbered sentences. Review this lesson often.*

**Written Exercises.**—I. *Write sentences, using correctly the words am not, is not, are not, do not, does not.*

II. *Write your sentences a second time, using contractions in place of the words given in Exercise I.*

III. *Write sentences of your own, using correctly don't and doesn't.*

## — 58 —

## BITS OF LOCAL LORE

## Conversation and Composition

1. What is the name of the place in which you live? How did this name originate? Do you think it was well chosen?

2. When did people first settle here? What kind of people? Where did they come from? How did they travel? Why did they choose this place? What names are associated with the settlement? Are these names found in the city or telephone directory now? If so, do they belong to relatives of the early settlers?

3. What is the oldest house still standing? Who built it? For what purpose? Who owns it now? What use is made of it? Give the class a real or a word picture of it.

4. What occupations did the early settlers follow? Have these changed? How? Speak of the work of men and of women.

5. What celebrations occur in which all citizens take part? Describe fully the most interesting one.

6. What monuments, tablets, collections of interesting objects, if any, are there to teach you young people about the history of your home? Learn all that you can from these, from your elders, from books, and from one another, to supply you with thoughts for a composition. Use the title of this lesson as a subject, or select another that you like better.

**Exercises.** — I. *What does the first group of questions ask about? Each of the other groups?*

II. *Write one or more paragraphs suggested by the above questions.*

III. *Write, "The Story of a Deserted House."*



THE MEETING

*Bashkirtsef*

— 59 —

PICTURE STUDY AND COMPOSITION

What is the name of the picture?

Does it seem a good name to you?

Do you know what these street boys are discussing in this obscure corner of Paris? Nothing of greater value than a piece of string! Think what you could add to their discussion. Notice how cleverly the artist has told you of the boys' interest. Faces, limbs, attitudes are so lifelike that you feel sure every boy will presently do some boyish thing.

What will each do, and why will he do it?

**Exercises.** — I. *Tell orally and then in writing all that you find in the picture, mentioning: —*

1. The time, place, occasion of coming together.
2. The leader.
3. The followers.
4. What is done.
5. How the meeting breaks up.

Arrange what you write in five paragraphs.

II. *Give a name to each boy. Tell something he says at the meeting.*

**Word Study**

Do these words express what you see in the picture? Look them up in a dictionary.

gamin

wide-awake

keen

glib

alert

sharp-featured

## — 60 —

## A STORY TO BE RETOLD

There was a little boy of whom Longfellow was very fond, and who came often to see him. One day the child looked earnestly at the long rows of books in the library, and at length said, "Have you got 'Jack the Giant Killer'?" Longfellow was obliged to confess that his library did not contain that venerated volume. The little boy looked very sorry, and presently slipped down from his knee and went away; but early the next morning, Longfellow saw him coming up the walk with something tightly clasped in his little fists. The child had brought him two cents with which he was to buy a "Jack the Giant Killer" to be his own.

— ANNIE FIELDS, "Authors and Friends."

*Read this story. Decide upon a good title for it.*

*Tell the story, mentioning these points: —*

The characters in the story — where they were — the little boy's question — Longfellow's answer to it and what it caused the little boy to do.

## — 61 —

## HOW QUOTATIONS ARE PUNCTUATED

As you saw in the last lesson, a writer sometimes uses or **quotes** the exact words of another person. Words so used are called **quotations**, and when they are written they must be inclosed in **quotation marks**:

1. James said, "I heard the bell ring."
2. Mother asked, "Who is at the door?"
3. James exclaimed, "It's Uncle Sam!"

What separates each quotation from other words?

What is the quotation in the first sentence? The quotation is a **statement**; quotation marks inclose the statement and the period with which it ends.

What is the quotation in the second sentence? The quotation is a **direct question**; quotation marks inclose both question and interrogation point.

What is the quotation in the third sentence? The quotation is an **exclamation**; quotation marks inclose both quotation and exclamation point.

**Written Exercise.** — *Copy the numbered sentences. Write them from dictation.*

— 62 —

A LESSON FOR PRACTICE

I. *Listen to questions asked by two pupils whom your teacher will name. Repeat exactly what each one says. What kind of sentence does each one give? Write each question as a quotation in this form: —*

— asked, “ — ? ”      — inquired, “ — ? ”

II. *Listen to statements made by pupils. Repeat exactly what each pupil says. What kind of sentence does each one give? Write each as a quotation: —*

— said, “ — . ”      — declared, “ — . ”

III. *Listen to exclamations made by two pupils. Are the exclamations complete sentences? Write each as a quotation; thus, —*

— cried, “ — ! ”      — shouted, “ — ! ”



## — 63 —

## QUOTATIONS AT THE BEGINNING OF SENTENCES

*Study these sentences carefully : —*

1. "Whose typewriter is this?" asked Charles.
2. "It's Gordon's," said Albert.
3. "How I'd like one!" exclaimed Charles.

What quotations do you find in the sentences? In what position in the sentence do you find each quotation? *Observe carefully how each quotation is punctuated.*

**Written Exercise.** — *Copy the numbered sentences. Write them from dictation. Use them as a guide in writing similar quotations.*

## — 64 —

## DIVIDED QUOTATIONS

1. "Where did you get your typewriter, Gordon?" asked Charles.
2. "My father gave it to me," replied Gordon; "it was a Christmas present. Isn't it a fine one?"
3. "I should say so!" exclaimed Charles. "I wish some one would give me such a present."

*Observe that the quotation in the second sentence is a divided quotation. Which words do not form a part of what Gordon said? How are these words separated from the quotation? What part of the*

quotation comes before these words? *Notice that quotation marks inclose this part.* What follows the words, *replied Gordon?* *Notice that quotation marks inclose all that follows.* How many pairs of quotation marks are used in the sentence?

**Written Exercise.** — *Copy the second and third sentences. Write them from dictation.*

— 65 —

THE IMPORTANT CORPORAL

During the American war, the leader of a little band of soldiers was giving orders to those under him, about a heavy beam that they were endeavoring to raise to the top of some military works which they were repairing. The weight was almost beyond their power to raise, and the voice of the superintendent was often heard shouting, "Heave away! There it goes! Heave ho!" An officer, not in military costume, was passing, and asked the superintendent why he did not render a little aid.

The officer, astonished, turned round with all the pomp of an emperor, and said, "Sir, I am a corporal!"

"I ask your pardon, Mr. Corporal," answered the stranger, and taking off his hat he bowed, saying, "I was not aware of that." Upon this he dismounted, and pulled till the sweat stood in drops on his forehead. And when the beam was raised, turning to the little great man, he said, "Mr. Corporal, when you have another such job, and have not men enough, send for your commander in chief, and I will gladly come and help you." The corporal was thunderstruck. It was Washington.

What sort of man was the corporal? Why do you think so? How did he feel when he found that he had been talking to Washington? *Tell the story.*

What quotations are used in the story? Whose words are quoted in each case? How is each quotation punctuated?

— 66 —

A USE OF THE COMMA

*Write these sentences :—*

Sir, I am a corporal!

I ask your pardon, Mr. Corporal.

Who is addressed or spoken to in each sentence?

In each case how is the word naming the one addressed set off or separated from the rest of the sentence?

**Rule.**—The name of a person addressed should be separated from the rest of the sentence by a comma or commas.

**Exercises.**—I. From the stories on pages 6 and 27, *read aloud all sentences containing the name of a person addressed.* How is the name set off from the rest of the sentence?

II. *Copy these sentences, placing commas where they are needed :—*

1. Why Grandma how you're winking!
2. Little one come to my knee.
3. Pretty maid what's your name?
4. O mists make room for me.

— 67 —

## THE MONKEY AND THE CATS

## Reproduction

*Read the following story silently : —*

Two hungry cats, having stolen some cheese, could not agree between themselves how to divide it. Therefore they went to law, and a cunning monkey was asked to be judge and settle their dispute.

The monkey put two pieces of cheese into some scales to see



if they were of equal weight. "Let me see," said the judge, with a sly look. "This slice weighs more than the other;" and with that he bit off a large piece.

"Why do you bite our cheese?" asked the cats.

"Because," said the monkey, "I must see that neither one of you gets more than her share."

The other scale had now become too heavy; so the honest judge helped himself to a second mouthful. Thus he nibbled first one piece and then the other till the poor cats, seeing their cheese in a fair way to be all eaten up, most humbly begged him not to put himself to any further trouble, but to give them what still remained.

"Not by any means!" said the monkey. "I owe justice to myself as well as to you, and what remains is due to me as the lawyer." Upon this he crammed the whole into his mouth at once and very gravely broke up the court.

**Conversation.** — What were the cats disputing about? Who was asked to act as judge? How did he manage the case? How did the affair end? What does the fable teach?

**Exercise.** — *Read the story aloud and then tell it in class.*

#### Word Study

Find the following words in the last selection, arrange them in a column, and opposite each word write another word having the same sound but differing in spelling and in meaning; as, *some, sum*.

two	their	so	owe
some	see	fair	due
not	weighs	all	whole

Continue the same practice with these words:

feet	soul	capitol	steak
one	team	reign	plain
dear	gait	seen	waist

— 68 —

PRACTICE

Punctuation of Quotations

Find in the selection about "The Monkey and the Cats" a quoted statement, a quoted question, a quoted exclamation, a divided quotation.

How is each punctuated? Are the question mark and the exclamation point outside or inside the quotation marks? How are the words that divide a quotation punctuated?

*Copy and punctuate the following sentences:—*

Oh, what a terrible monster I have seen said a little frog to his father.

How big was it asked the old frog.

It was as big as a mountain answered the small one.

I can blow myself out said the father till I am as big as the ox.

Then he blew himself out larger and larger till finally he burst.

LINES FOR DICTATION

He prayeth best who loveth best  
All things both great and small;  
For the dear God who loveth us  
He made and loveth all.

— S. T. COLERIDGE.

Mt. Blanc is the monarch of mountains;  
They crowned him long ago,  
On a throne of rocks, in a robe of clouds,  
With a diadem of snow.

— LORD BYRON.

## LULLABY FOR TITANIA

*Listen and learn by heart : —*

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen ;  
Newts and blind-worms, do no wrong,  
Come not near our fairy queen.

Philomel, with melody  
Sing in our sweet lullaby :  
Lulla, lulla, lullaby ; lulla, lulla, lullaby !  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh.  
So, good night, with lullaby.

Weaving spiders, come not here ;  
Hence, you long-legg'd spinners, hence !  
Beetles black, approach not near ;  
Worm nor snail, do no offense.

Philomel, with melody  
Sing in our sweet lullaby :  
Lulla, lulla, lullaby ; lulla, lulla, lullaby !  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh.  
So, good night, with lullaby.

Hence, away ! now all is well.  
One aloof stand sentinel !

— SHAKESPEARE.



THE SISTERS.



## — 70 —

## THE PARTS OF A SENTENCE

*Study the following sentences:—*

1. Practice makes perfect.
2. Lost time is never found again.

About what does the first sentence tell? What is said or asserted about *Practice*?

About what does the second sentence tell? What is said or asserted about *Lost time*?

Every sentence is made up of two parts; what the sentence tells about and what the sentence tells. What the sentence tells about is called the **subject** of the sentence, and what it tells is called the **predicate** of the sentence.

**Oral Exercise.** — What is the subject of each of the above sentences? What is the predicate of each?

**Written Exercise.** — *Write sentences suggested by the objects in the picture on page 73.* What is the subject of each of your sentences? the predicate? What story does the picture tell you? *Write the story.*

## — 71 —

## THE SUBJECT OF A SENTENCE

*Learn this definition:—*

The subject of a sentence names that of which something is said or asserted.

**Oral Exercise.** — In each of these sentences which word names that of which something is said ?

Edna reads. Willard paints. Men work. Women visit.  
Girls study. Children play. Boys whistle. Stars twinkle.

*Name the subject of each sentence given above.*

**Written Exercises.** — I. *Supply subjects in the following sentences.* To think of proper subjects, ask yourselves such questions as these: *Who falls? What falls? Who cries?*

- |               |             |             |
|---------------|-------------|-------------|
| 1. — falls.   | 5. — melts. | 9. — roar.  |
| 2. — cries.   | 6. — hide.  | 10. — ring. |
| 3. — talks.   | 7. — run.   | 11. — fly.  |
| 4. — freezes. | 8. — creep. | 12. — hop.  |

II. *Use the following words as subjects : —*

1. Wood, coal, gas, oil, steam.
2. Houses, stores, shops, barns, schools.
3. I, you, he, we, they.

—72—

## THE PREDICATE OF A SENTENCE

*Learn this definition : —*

The predicate of a sentence is that which is said or asserted of the subject.

**Oral Exercise.** — What is said or asserted of the subject in each of the following sentences ?

Edna reads. Willard paints. Men work. Women visit.  
Girls study. Children play. Boys whistle. Stars twinkle.

*Name the predicate of each sentence given.*

**Written Exercises.** — I. *Supply predicates for the following subjects.* To find proper predicates, ask yourself such questions as, Baby does *what* ?

- |            |                 |                |
|------------|-----------------|----------------|
| 1. Baby —. | 5. Miners —.    | 9. Fruits —.   |
| 2. John —. | 6. Merchants —. | 10. Clouds —.  |
| 3. Ice —.  | 7. Soldiers —.  | 11. Clocks —.  |
| 4. Rain —. | 8. Policemen —. | 12. Flowers —. |

II. *Use the following words as predicates : —*

1. Growled, howls, crow, nibbled, bite, scratched, sleeps.
2. March, bow, dance, hum, whisper, laughs, smiles, sulks.
3. Jump, hop, skip, tiptoe.
4. Walks, struts, prances, hobbles, limps.
5. Groaned, mumbled, sighed, screamed.

III. *From the above words select five pairs of synonyms.*

Illustrate their meaning by performing the actions, if you can. Note how they are alike in meaning ; how different.

IV. *Write predicates for these subjects : —*

1. Addition, subtraction, multiplication, division, quotient.  
*Tell what each is.*
2. Volcanoes, rivers, waves, winds, rocks. *Tell what each does.*
3. Sugar, ice, vinegar, coal, snow. *Tell a quality of each.*
4. Nuts, books, words, lessons. *Tell what is done to each.*

## — 73 —

## GROUPS OF WORDS AS SUBJECTS

*Read the following sentence carefully :—*

Betsy Ross's house is still standing.

Ask yourself this question, "*What* is still standing?"  
The subject of the sentence is the **group of words**,  
*Betsy Ross's house*.

**Oral Exercise.**—What group of words is the subject?

1. A new broom sweeps clean.
2. The brave and daring Captain John Smith was not afraid of hard work.
3. The proof of the pudding is in the eating.
4. One good turn deserves another.
5. People in the torrid zone wear thin clothing.
6. The northern part of North America is cold and barren.
7. The farms of the Southern states are called plantations.
8. A fine harbor helps to make a city prosperous.
9. Boston, the largest city of New England, has an excellent harbor.
10. Much sealskin for coats and caps comes from Alaska.
11. A city set on a hill cannot be hid.
12. The colony planted by Sir Walter Raleigh was a failure.
13. Washington's beautiful home was at Mt. Vernon.
14. Oglethorpe, the founder of Georgia, was born in London.
15. The District of Columbia has no governor.

**Written Exercise.**—*Use the following groups of words as subjects :—*

1. The summit of a mountain.
2. The water of the ocean.

3. London, the largest city in the world.
4. The battle of Bunker Hill.
5. A boy in that row.
6. The mother of Washington.
7. An Indian wigwam.
8. The hottest part of the earth.
9. Great quantities of coal.
10. Goods brought into a country.
11. The water west of the United States.
12. The Isthmus of Panama.
13. Kentucky and Virginia.
14. A great amount of copper.
15. Turpentine, an important product of North Carolina.

— 74 —

GROUPS OF WORDS AS PREDICATES

*Read the following sentence carefully : —*

Mistress Betsy Ross made the first American flag.

What is the subject of the sentence ? What is said or asserted of the subject ? The predicate of the sentence is a **group of words**, *made the first American flag*.

**Oral Exercise.** — What group of words is the predicate in each of these sentences ?

1. A new pupil is sitting in the front seat.
2. She is studying her lesson diligently.
3. Her sister is not in this grade.
4. Both girls are very pretty.
5. They will soon find friends among their classmates.

**Written Exercise.** — *Use the following groups of words as predicates : —*

1. — is the capital of the United States.
2. — was the first President of the United States.
3. — are frozen raindrops.
4. — are dried grapes.
5. — is a portion of land nearly surrounded by water.
6. — empties into the Pacific Ocean.
7. — are called exports.
8. — produces much cotton.
9. — comes from South America.
10. — is a cold, barren country.
11. — made the first steamboat.
12. — is the governor of our state.

## —75—

## SEPARATING THE SUBJECT AND PREDICATE

I. *Separate each of the following sentences into two parts. Write the subjects and predicates in columns as follows : —*

SUBJECT (names)  
Proverbs

PREDICATE (tells or asserts)  
teach good lessons.

Time flies.

Asking costs little.

Fear has big eyes.

Words pay no debts.

A burned child dreads the fire.

The longest day must end.

Doing everything is doing nothing.

April showers bring forth May flowers.

A squirrel's teeth are very sharp.

A fair little girl sat under a tree.

## — 76 —

## THE POSITION OF SUBJECT AND PREDICATE

In each of the following sentences the **subject** is printed in *italics*. *Notice its position.*

1. *Aunt Minnie* is at home.
2. Here come *the children*!
3. Where is *Maud*?
4. Will *Dan* call for her?
5. Go with him, Frank.

Where do you find the subject in the first sentence? What kind of sentence is it? Where is the subject in the second sentence? What kind of sentence is it? Where is the subject in the third sentence? What kind of sentence is this one? What other sentence in the exercise is like it? Where is its subject? What kind of sentence is the fifth? In imperative sentences the subject is usually not expressed; it is the little word *you*, which is merely thought of or *understood*. Sentence 5 really means, *You go with him*, as we sometimes say, *You keep still*.

**Oral Exercises.** — I. What is each subject?

1. Are your berries ripe?
2. Snug and safe is his nest.
3. Give me of your bark, O Birch-tree!
4. Where go the boats?
5. Sing a song of seasons.
6. How sweet these apples are!
7. Have you slept well?

## ORDER IN SENTENCES

We found in the last lesson that the subject of a sentence does not always come first. Think what the sentence means and what it is about before you try to tell the subject.

*Rearrange the following sentences so that the whole subject shall come first and the whole predicate last :—*

1. On the deck stood Columbus.
2. Behind him lay the gray Azores.
3. Through the Straits of Magellan sailed the bold Drake.
4. On his last voyage Henry Hudson lost his life.
5. A headstrong man was Governor Stuyvesant.
6. Above the English army rose the Heights of Abraham.
7. Thus died General Wolfe in the moment of victory.
8. Into Fort Ticonderoga swarmed the American soldiers.
9. Along the street comes a blare of trumpets.
10. Colder and colder blew the wind.
11. Amid the storm the Pilgrims sang.
12. So through the night rode Paul Revere.
13. Into the midnight we galloped abreast.
14. Through all the wide Border his steed is the best.
15. Still sits the schoolhouse by the road.

When the entire subject comes first in a sentence, and the entire predicate last, the sentence has the **natural order**.

Any other arrangement of subject and predicate is called the **inverted** or **transposed order**.



## — 78 —

## SIMPLE SENTENCES

Observe that in the lesson on page 81 each sentence has only one subject and one predicate. Such sentences are called **simple sentences**.

Every simple sentence may be so arranged that the subject and predicate can be separated by a vertical line ; thus : —

Betsy Ross's house | is still standing.

Columbus | stood on the deck.

When you separate a sentence into its parts, you are said to **analyze** or make an **analysis** of it.

The use of the vertical line is to make the analysis plain to the eye.

You may also analyze a simple sentence by naming each part as follows : —

The subject is *Betsy Ross's house*.

The predicate is *is still standing*.

Show the analysis of sentences on page 81.

## — 79 —

## HISTORY AND COMPOSITION

I. What famous persons are named in Lesson 77 ?  
Select one for special study, as follows : —

- |                             |                           |
|-----------------------------|---------------------------|
| 1. When and where he lived. | 3. Incidents in his life. |
| 2. Training or character.   | 4. Great deeds and death. |

Write a composition about the one chosen.

II. By reading or conversation, learn about the first settlement made in the State in which you live. Use these points to help you in writing a composition:—

1. When and where the first settlement was made.
2. The leader or leaders of the movement.
3. What kind of people the early settlers were.
4. Their struggles and hardships.
5. Important events in the early history of your State.

— 80 —

REVIEW

1. Into what parts may every sentence be divided?
2. What is the subject of a sentence? Example.
3. What is the predicate of a sentence? Example.
4. Name the subject and predicate of these sentences:—

A rolling stone gathers no moss.

I pledge allegiance to my flag.

Begin in time to finish without hurry.

Can you see the new moon?

Here comes the boy!

5. What is meant by the “natural order”?
6. What is meant by the “inverted order”?
7. Explain and illustrate the following terms: (1) *quotation*, (2) *person addressed*, (3) *indentation*, (4) *margin*.
8. What is meant by a person's *vocabulary*?
9. Write a contraction of *Lucy does not care*.
10. Write and punctuate sentences containing—  
 (1) a quoted question, (3) a divided quotation,  
 (2) a quoted exclamation, (4) the name of a person addressed

— 81 —

## ROBERT OF LINCOLN

## A Life History in Verse



Listen while your teacher  
reads one of the most charm-  
ing poems in English. It  
tells the life story of a little  
bird, lovingly called "Robert  
of Lincoln." The poem was  
written by William Cullen  
Bryant, one of America's best  
nature poets.

Merrily swinging on brier and weed,  
Near to the nest of his little  
dame,

Over the mountain side or mead,  
Robert of Lincoln is telling his  
name,

"Bob-o'-link, bob-o'-link,  
Spink, spank, spink,  
Snug and safe is this nest of ours,  
Hidden among the summer flowers.  
Chee, chee, chee."

Robert of Lincoln is gayly dressed,  
Wearing a bright black wedding  
coat;

White are his shoulders and white  
his crest.

Hear him call in his merry note,

“Bob-o’-link, bob-o’-link,  
Spink, spank, spink,  
Look what a nice new coat is mine;  
Sure there was never a bird so fine.  
Chee, chee, chee.”

Robert of Lincoln’s Quaker wife,  
Pretty and quaint, with plain brown wings,  
Passing at home a patient life,  
Broods in the grass while her husband sings,  
“Bob-o’-link, bob-o’-link,  
Spink, spank, spink,  
Brood, kind creature, you need not fear  
Thieves and robbers while I am here.  
Chee, chee, chee.”

Modest and shy as a nun is she;  
One weak chirp is her only note;  
Braggart, and prince of braggarts is he,  
Pouring boasts from his little throat,  
“Bob-o’-link, bob-o’-link,  
Spink, spank, spink,  
Never was I afraid of man,  
Catch me, cowardly knaves, if you can.  
Chee, chee, chee.”

Six white eggs on a bed of hay,  
Flecked with purple, a pretty sight:  
There as the mother sits all day,  
Robert is singing with all his might,  
“Bob-o’-link, bob-o’-link,  
Spink, spank, spink,

Nice good wife that never goes out,  
Keeping house while I frolic about.  
Chee, chee, chee."

Soon as the little ones chip the shell,  
Six wide mouths are open for food;  
Robert of Lincoln bestirs him well,  
Gathering seeds for the hungry brood :  
" Bob-o'-link, bob-o'-link,  
Spink, spank, spink,  
This new life is likely to be  
Hard for a gay young fellow like me.  
Chee, chee, chee."

Robert of Lincoln at length is made  
Sober with work, and silent with care,  
Off is his holiday garment laid,  
Half forgotten that merry air,  
" Bob-o'-link, bob-o'-link,  
Spink, spank, spink,  
Nobody knows but my mate and I,  
Where our nest and our nestlings lie.  
Chee, chee, chee."

Summer wanes; the children are grown;  
Fun and frolic no more he knows,  
Robert of Lincoln's a humdrum drone;  
Off he flies, and we sing as he goes,  
" Bob-o'-link, bob-o'-link,  
Spink, spank, spink,  
When you can pipe that merry old strain,  
Robert of Lincoln, come back again.  
Chee, chee, chee."

— WILLIAM CULLEN BRYANT.

## — 82 —

## A STUDY OF ROBERT OF LINCOLN

## Conversation Lesson

Robert of Lincoln's story is told in eight little chapters, each of which is a stanza.

Read each stanza again and again until you can form a clear "shut-eye" or mental picture of the part of the story it tells.

These questions will help you to gain such a picture.

Who or what is pictured in the stanza?

How does the one named in it look?

What feelings are mentioned or hinted at?

What do you learn from it about Robert of Lincoln's song?

When every stanza has given up to you its picture, read the whole poem aloud in the most musical way you can.

Try to show in your reading the changes of Robert "merrily swinging" to "Robert of Lincoln's a hum-drum drone."

"Off he flies!" Where does he go?

**Written Exercises.** — I. *Copy lines which describe the appearance of —*

- |                       |                     |
|-----------------------|---------------------|
| 1. Robert of Lincoln. | 3. His Quaker wife. |
| 2. The eggs.          | 4. The nestlings.   |

What words help most in making clear pictures in each case?

II. *Write in your own words the history of a bobolink.*



LaBouché.

THE PROFESSOR'S EYEGLASSES.

## STORY WRITING

I. *Make up a short story, using any group of details given below and in any order you wish :—*

1. Skates — ice — accident — two boys.
2. Farm — vacation — hay — three girls.
3. Letter — mother — boy — forget.
4. Soldier — battle — portrait — letter.
5. Uncle — driftwood — boat — dinner.
6. Basket — dog — monkey — boy.
7. Boy — New Hampshire — Boston — railroad.

II. *Write out a story suggested by the picture on the opposite page.*

III. "Good news! Good news!" shouted a little lad of ten, as he came running toward the veranda, where his mother sat sewing. He was waving a letter proudly above his head. "Good news, mother," he repeated. "Father's ship has reached San Francisco! Here's a letter for you, too!"

*Tell the story of the father's return from the Philippines. Study these notes :—*

1. *Mother's letter* — time of arrival told.
2. *Meeting the train* — father's looks — the baggage.
3. *The drive home* — telling about the long voyage from Manila.
4. *Opening the trunks* — the curious things — home — America is best!

Arrange the story in four paragraphs, as above.



## — 84 —

## EXERCISES IN COMPOSITION

I. *Write an accurate account of the work done in a lesson in manual training, cooking, sewing, or gardening. Tell what you did and how you did it.*

II. *Write a carefully prepared report of some experiment you made, telling what the experiment proves.*

III. *Write a problem which is to be solved by long division, and then write a full explanation of the work.*

## — 85 —

## THE BOOK I LIKE BEST

I. Write the titles of four books you have read this year outside of class, keeping in mind the rule about the use of capitals in titles.

Write the names of the authors of these books, remembering the rules about the use of capitals in names of persons and of periods in abbreviations.

II. Write one or more paragraphs about the book you like best.

Name the hero, heroine, or leading character, and tell his or her part in the story.

Tell why you like the book.

Mention some things the hero or heroine does or says that lead you to admire his or her character.

## — 86 —

## AN EXERCISE IN STORY WRITING

It was very early in the morning; so early that the sun was not yet up, but the birds were awake and were softly chirping and calling. Some one else was awake too. Little Elizabeth had been promised a visit to the country; she was to start this very morning. As soon as she heard some one stirring, she sprang out of bed, ran to the window, and —

ELIZABETH <sup>1</sup>

*Finish the story by telling: —*

What kind of weather Elizabeth found, how she felt about it, and what she did during the rest of the morning.

## — 87 —

## A THINKING MATCH

## Telling the Meaning of Proverbs

*Memorize: —*

1. A stitch in time saves nine.
2. Borrowed clothes seldom fit.
3. Where there's a will there's a way.

<sup>1</sup> By permission of the Berlin Photographic Company.

*Read the following stories and tell which of the proverbs each story explains or illustrates: —*

1. A boy copied a composition from a book instead of thinking it out for himself. The words and expressions were so unlike those which he generally used that his classmates laughed at him because they knew the composition was not his own.

2. A few shingles were blown from the roof of a house. "This cannot do much harm," said the owner, and therefore he did not replace them. The rain got under other shingles and in a year or two many more of them became decayed and fell off. The water then came into the house, ruining the plaster, spoiling the paper, and otherwise doing great damage. All this trouble might have been prevented by a little care at the beginning.

3. A certain young man who had inherited great wealth from his father lost it all through bad management. One day as he was passing the great house where he was born, he said to himself: "I will live in that house again." He began to work and to save money. His ambition spurred him on, he attended to his business, became rich, and finally purchased the whole estate formerly owned by his father.

— 88 —

EXERCISE IN THINKING

*With the help of the last lesson make up a story that will illustrate one of the following proverbs: —*

1. Prevention is better than cure.
2. What is everybody's business is nobody's business.
3. The worst wheel does the most creaking.

4. A new broom sweeps clean.
5. One man's meat is another man's poison.
6. The sleeping fox catches no chickens.
7. 'Tis darkest just before the day.
8. Better late than never.

— 89 —

## THE ARROW AND THE SONG

I shot an arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.

I breathed a song into the air,  
It fell to earth, I knew not where;  
For who has sight so keen and strong,  
That it can follow the flight of a song?

Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

— HENRY W. LONGFELLOW.

*Read this poem through.* What mind-picture do you get from each stanza? Who "breathed into the air" this fine poem? *Learn it by heart.*

*Read again the first poem in this book.* Which of the two do you like better? Do you know why? Can you tell why?

## — 90 —

## SUMMARY

**The Sentence**

Thoughts are gained mainly through observation, reading, and conversation.

A sentence is a group of words expressing a complete thought; as, Many hands make labor light.

A declarative sentence is a sentence that tells something; as, Sixty seconds make a minute.

A declarative sentence may express a command or an entreaty; as, Wait a minute, please. Hurry, John.

An interrogative sentence is a sentence that asks a question; as, How many minutes make an hour?

An exclamatory sentence is a sentence that expresses strong feeling; as, How beautiful is the rose!

**Capital Letters**

Capital letters are used in beginning—

All sentences; as, Kind words are best.

Names of persons; as, Florence Nightingale.

Names of places; as, Rome.

Names of holidays, of days of the week, months of the year; as, The first Tuesday after the first Monday in November is Election Day.

Names of the Deity; as, Is not God our Father?

Titles used with names; as, Captain John Smith.

The first word of a line of poetry; as,

Birds are singing round my window

Tunes the sweetest ever heard.

The words *I* and *O*; as, O wind, I hear you.

Initials; as, James T. Fields.

The first and every important word in the title of a book, picture, or the like; as, "The King of the Golden River."

### **Punctuation Marks**

A period is used: —

At the end of a non-exclamatory declarative sentence.

At the end of a non-exclamatory command.

After an abbreviation; as, Mr. Andrews.

After an initial; as, R. L. Stevenson.

An interrogation point is used at the end of a non-exclamatory interrogative sentence; as, What do you wish?

An exclamation point is used at the end of an exclamatory sentence; as, There he comes!

Commas are often used to separate the name of a person addressed or a direct quotation, from the rest of the sentence; as, "Fred, mother has come." "It was the cat," said the mouse.

An apostrophe is often used to show the omission of one or more letters; as, I didn't tell Harry.

### **Special Terms**

A sentence that has one subject and one predicate is called a simple sentence; as, The thrush sings a sweet song.

A paragraph is a group or series of sentences relating to one topic.

Words that have the same or nearly the same meaning are called synonyms; as, ask, request.

• Description is telling how anything looks or appears.

Narration is story-telling or relating past events.

## PART II

### LETTER WRITING



RIALTO AND GRAND CANAL, VENICE.

— 91 —

Would you like to visit the real scene of which a picture is shown above? Where is it? How would you travel to get there? What interesting sights would you look for first? Why do they interest you? Collect pictures of them.

If you are denied the privilege of seeing this wonderful city, how may you share in the advantages of some one else more fortunate than you in this respect?

## A LETTER

VENICE, ITALY.  
August 13, 1882.

DEAR GERTIE:—

When the little children in Venice want to take a bath, they just go down to the front steps of the house and jump off, and swim about in the street. Yesterday I saw a nurse standing on the front steps, holding one end of a string, and the other end was tied to a little fellow who was swimming up the street. When he went too far, the nurse pulled in the string, and got her baby home again. Then I met another youngster swimming in the street, whose mother had tied him to a post by the side of the door, so that when he tried to swim away to see another boy, who was tied to another door post up the street, he couldn't, and they had to sing out to one another over the water.

Is not this a queer city? You are always in danger of running over some of the people and drowning them, for you go about in a boat, instead of a carriage, and use an oar, instead of a horse. But it is ever so pretty, and the people, especially the children, are very bright, and gay, and handsome. When you are sitting in your room at night, you hear some music under your window, and look out, and there is a boat with a man with a fiddle, and a woman with a voice, and they are serenading you. To be sure, they want some money when they are done, for everybody begs here, but they do it very prettily, and are full of fun.

Tell Susie I did not see the Queen this time. She was out of town. But ever so many noblemen and princes have sent to know how Toody was, and how she looked, and I have sent them all her love.

There must be lots of pleasant things to do at Andover, and



I think you must have had a beautiful summer there. Pretty soon, now, you will go back to Boston. Do go into my house when you get there, and see if the doll and her baby are well and happy (but do not carry them off); and make the music box play a tune, and remember your affectionate uncle,

PHILLIPS.<sup>1</sup>

**Conversation.** — Does the letter add to your desire to go to Venice? Do you think it made the one to whom it was written wish to see the sights it describes?

Who did see and write about these sights? Where was Dr. Brooks when he wrote the letter? When did he write it? To whom? What relation was he to Gertie? What feeling existed between them? Why do you think so? Are the things mentioned in the letter such as interest you?

— 93 —

LETTER WRITING

Nothing that you learn in school will be of greater use to you than knowing how to write a good letter. A letter to be called good must be proper in form, correct in spelling and punctuation, neatly written and folded, and above all sincere and natural in thought and expression.

Letters may be divided into **friendly** letters and **business** letters. Friendly or social letters are those in which we write our thoughts to absent friends or

<sup>1</sup> This letter of Phillips Brooks is reprinted by arrangement with Messrs. E. P. Dutton and Company, New York.

acquaintances because we cannot talk with them face to face. Business letters, on the other hand, are written for some special purpose, such as to order goods, apply for a position, ask for information, subscribe for a magazine, and so on. The following lessons refer particularly to friendly letters. Practice in writing business letters is taken up on page 107.

— 94 —

THE PARTS OF A LETTER

Review the parts of the letter on pages 97 and 98 : —

1. The **Heading** gives the *place* and *date*.
2. The **Salutation** shows in a polite way to whom the letter was written.
3. The **Body** is the main part of the letter.
4. The **Conclusion** consists of the complimentary ending and the signature of the writer.

*Notice carefully the position, form, capitalization, and punctuation of each of these parts.*

*Write the following dates : —*

Of your birthday ; of a holiday.

A date consists of the name of the month, the day of the month, and the year. Sometimes the name of the day of the week is also used. As you see in the date given in the letter, commas should be used to separate the parts of every date.

Names of months when used in dates are often abbreviated :—

January	Jan.	August	Aug.
February	Feb.	September	Sept.
March	Mar.	October	Oct.
April	Apr.	November	Nov
	December	Dec.	

— 95 —

### THE HEADING

The heading is placed in the upper right-hand corner about two inches from the top of the page. If the letter is short, the heading should be dropped down so that about the same space will be left above and below the letter. When the heading is short, it is usually written on one line, but two or even three lines may be used if necessary.

*Explain the use of each capital letter in the following headings. Tell why each comma and period is used :*

1. (Place, state, and date on one line)      Dover, N.H., Feb. 7, 1909.
2. (Place and state on first line; date on second line)      Lebanon, Tenn.,  
Oct. 20, 1909.
3. (Place, county, and state on first line; date on second line)      Malone, Franklin Co., N.Y.,  
April 14, 1908.
4. (College on first line; place and state on second; date on third)      Tulane University,  
New Orleans, La.,  
Sept. 4, 1908.

5. (Street and number on first 137 Hudson St.,  
line; place and state on Buffalo, N.Y.,  
second; date on third) Nov. 22, 1908.

**Exercises.** — 1. Write a heading for a letter dated to-day at your home.

2. Imagine that you are living in the village of Spencer, County of Tioga, State of New York, and that you are writing a letter on August 14 in the year 1908. How should the heading be written?

3. Imagine that you are a student at Franklin Academy in Montclair, New Jersey. How would you head a letter written on December 14, 1910?

Write orderly headings from the following items:—

4. August 24, 1909, Lexington, Kentucky.
5. Canton, Ohio, July 4, 1912, 24 Blossom Street.
6. Poughkeepsie, New York State, Jan. 1, 1917, Vassar College.
7. June 24, 1912, Washington, District of Columbia, The New Willard Hotel.

— 96 —

THE SALUTATION

In writing any letter leave a narrow margin at the left of the page from top to bottom.

The salutation should begin at the left-hand margin, one line below the heading. The first word and the word or words indicating the person addressed should begin with capital letters. In familiar letters the salutation usually ends with a comma; in business letters, with a colon or a colon and a dash.

**Exercises.** — I. *Copy the following salutations, placing the proper punctuation after each : —*

(For friendly letters)

My dear Mother

Dear Tom

Dear Uncle Aaron

My dear Cousin

Dear Friend

(For business letters)

Dear Sir

My dear Sir

Dear Madam

Dear Mrs. McHale

Gentlemen

II. *Write a salutation for a letter to : —*

1. Your brother or sister.

2. A schoolmate.

3. Your teacher.

4. Your cousin.

5. Mrs. Murray.

6. Mr. Keim.

— 97 —

### THE BODY

In friendly letters it is a good plan to begin every paragraph of the body, or message, at the left with an indentation of about an inch from the margin.

In writing to a friend or relative, write as you would talk. Before you begin to write, be sure that you have something to say, and then say it as simply and naturally as possible. Try to put yourself in the place of the one who is to receive your letter, and say what you think that person will be interested in knowing or hearing.

Avoid the use of slang and all vulgar expressions. Do not shorten any sentences by omitting the subject. Use the rules you have learned about the composition and arrangement of sentences and paragraphs.

## THE CONCLUSION

The expression of respect or affection, called the complimentary ending, should begin near the middle of the line next after the close of the message. Only the first word should begin with a capital letter. It should always end with a comma. Notice that words expressing relationship or friendship, such as *mother*, *father*, *brother*, *cousin*, *friend*, begin with a capital letter in the salutation but not in the ending. The signature should be written on the right-hand side of the line below the complimentary ending, with a period after it.

**Exercise.** — *Copy the following conclusions to letters, being careful about capitals and punctuation:—*

*(For friendly letters)*

Your loving daughter,  
Rachel.

Your sincere friend,  
Charlotte A. Gary.

Faithfully yours,  
William A. Adams.

Your devoted son,  
Preston.

Cordially yours,  
Kate Mackey.

Lovingly yours,  
Anna Wescott.

*(For business letters)*

Yours truly,  
Smith M. Becker.

Very truly yours,  
Emily Bamberg.

Yours respectfully,  
(Mrs.) Mary E. Harris

Yours very respectfully,  
Harris J. Brady.

Yours sincerely,  
Frank J. Barnes.

Yours with respect,  
Dean Fuller.

## THE SUPERScription

In order that a letter may be sure to reach the person or firm to whom it is sent, the name and exact residence or place of business must be plainly indicated on the envelope. Such directions are called the address or superscription. Careless superscription of letters causes much trouble to the post-office clerks and letter carriers throughout the country. Thousands upon thousands of letters are never received because the superscriptions are wrong or illegible. A great many letters are missent because it is impossible to decide whether the sender intended to write on the envelope *Me.* or *Mo.*, *Cal.* or *Col.*, *Pa.* or *La.*, *N.Y.* or *N. J.*

In the case of cities and incorporated villages the street and number should be given. Except in large and well-known cities the name of the county should also be included. If the name of the state is short, as, Ohio, Maine, Texas, write it in full.

Sometimes the street or post-office box is written on the left side of the envelope below the address. If the person to whom the letter is addressed resides in a district reached by the rural free delivery service, the letters R. F. D., with the number of the route, should be given in place of the post-office box.

The name of the person or firm should be in the center of the envelope, and each other line should project a little to the right beyond the line next above it.

Formerly it was customary to end every line of the superscription except the last with a comma, but it is now a common practice to omit all punctuation on the envelope except the period to indicate abbreviations, as in Co., Dr., Mass.

Dr. Hiram Lake  
267 Navarro St.  
San Antonio  
Texas.

Raymond F. Sawyer  
Bristol School  
Washington  
D.C.

### Form of Superscription

<p>MISS IRENE THOMAS 122 PLYMOUTH AVE. BUFFALO N.Y.</p>	<p>STAMP</p>
---	--------------

**Exercises.** — *Draw oblongs about the size of an envelope and fill in the superscriptions from the following items, with the usual contractions. Never contract the name of a city or county.*

1. Doctor Louis J. Fisher, Springville, Erie County, New York.
2. Reverend John S. Grandison, Hotel Chamberlin, Old Point Comfort, Virginia.
3. Squire & Landon, 27 Weybosset Street, Providence, Rhode Island.



4. Miss Kate E. Pooley, 36 Ellis Street, San Francisco, California.

5. Professor John J. Clancy, 1004 Congress Court, Cincinnati, Ohio.

6. Mr. C. G. Pearse, Superintendent of Schools, Milwaukee, Wisconsin.

— 100 —

EXERCISES IN LETTER WRITING

*Write one or more of the following letters : —*

1. To your aunt, telling her about your school.
2. To an acquaintance, telling about a baseball or a basketball game in which you took part or which you saw.
3. To your cousin Isabelle Barrett, telling her how you expect to spend the Easter vacation.
4. To your father who is camping with others in the Maine woods. Tell him what has happened at home since he left, and whether you miss him.
5. To a city girl, describing a country store.
6. To your mother, telling what happened in school yesterday.
7. To your father, telling him what you have learned about letter writing.
8. Imagine that you are spending a summer vacation on a farm. Write your mother about the way you spend your time; tell what you like about country life, and the reasons.
9. Imagine that you live in the country and are telling a girl in the city how you spend your time.
10. Imagine that your teacher has asked you to write her a letter during vacation. Tell her about some book you have read since school closed; who wrote the book; what it is about; what characters you liked best and why.

— 101 —

## BUSINESS LETTERS

Diagram Showing the Parts and Proper Arrangement of a  
Business Letter

<i>Heading</i>	
<hr/>	
<i>Address</i>	<hr/>
<hr/>	
<hr/>	
<i>Salutation</i>	<i>Body of letter</i>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>
<i>Complimentary ending</i>	
<hr/>	
<i>Signature</i>	
<hr/>	

A business letter needs to be written with even more care than a friendly letter, because a careless heading, an illegible signature, or a failure to make

one's meaning clear may lead to serious loss or inconvenience. When a person is answering a business letter, he generally looks at the heading to see how the answer is to be directed. For this reason it is well, in the heading, to name the post office, county, and state, if the place is not well known; the street and number if it be a city.

In a business letter the address of the person or firm to whom the letter is written should be given at the left of the page, one line below the heading. The address should contain the same items as the superscription (page 104) and may occupy several lines.

In business letters the salutation may be followed by a comma, a colon, or a colon and a dash. The body of the letter often begins on the same line with the salutation, especially if the address is long. (See diagram.)

In addressing a firm use the title Messrs.; as, Messrs. Fitch & Holland, and in the salutation use Dear Sirs, or Gentlemen.

In closing a business letter the forms "Yours truly," "Yours very truly," and "Very truly yours" are most frequently used. The full name of the writer should be signed at the end, as this usually indicates whether the writer is a man or a woman. This information is often important in writing a reply.

**Exercise.** — *On the following page are examples of common forms of business letters. Copy each one. Write each from dictation.*

— 102 —

506 MEHLHORN BLOCK,  
SEATTLE, WASH.,  
Jan. 1, 1907.

THE SPAULDING Co.,  
14 Market St.,  
San Francisco, Cal.

Gentlemen: Inclosed please find P. O. order for twelve dollars (\$12.00) for which send me a five-dollar basket ball and a seven-dollar basket-ball suit, as quoted in your catalogue.

Yours respectfully,  
F. B. GATES.

2614 MAIN ST.,  
BUFFALO, N. Y.,  
Jan. 22, 1908.

THE CENTURY Co.,  
Union Square,  
New York City.

Dear Sirs:

Inclosed please find money order for three dollars (\$3.00) for which send the *St. Nicholas* for one year, beginning with the February number, to Mrs. John Copeland, 2614 Main Street.

Yours respectfully,  
Miss PEARL E. WOODWARD.

178 ST. JAMES ST.,  
MONTREAL, CAN.,  
Jan. 21, 1907.

THE MACMILLAN Co.,  
64-66 Fifth Avenue,  
New York City.

Dear Sirs:—Please send by express to above address four (4) dozen Emerson & Bender's "Words Spoken and Written," Book Two, and charge to my account.

Very truly yours,  
SPENCER S. NEWMAN.

## APPLICATIONS FOR POSITIONS

The daily papers of any large city usually contain advertisements for persons to fill positions of various kinds. Much depends on the letter of application written in answer to such advertisements. When there are many applicants for a position, the letter that is in proper form, neat in appearance, correct in grammar, punctuation, and spelling, is the most likely to receive attention.

In writing a letter of application be modest in speaking of your own qualifications, state briefly your age, what schooling you have had, and any experience which has fitted you for doing well the kind of work required.

*(Advertisement)*

WANTED. — A boy, quick and accurate in figures, to assist in office. Address F. A. V., Tribune Office.

*(Reply)*

220 HANSON ST.,  
MINNEAPOLIS, MINN.,  
Jan. 28, 1908.

F. A. V.,  
Tribune Office.

Dear Sir: —

Having seen in to-day's *Tribune* your advertisement for a boy, quick and accurate at figures, to assist in the office, I wish to apply for the position.

I am fifteen years old, and have just graduated from the

Bryant School. My reports state that I have always stood near the head of my class in arithmetic, and I feel confident that so far as quickness and accuracy in figures are concerned, I am qualified to fill the place.

If you will kindly allow me to call at your place of business, I will furnish you with testimonials regarding my character and ability.

Hoping this application will receive favorable consideration, I remain

Yours respectfully,  
HARRY GOODWIN.

— 104 —

#### PRACTICE IN LETTER WRITING

1. You are to be absent from home for two months and wish to have a magazine or paper (for which you are a regular subscriber) sent to your new address. Write the letter. Mention the old address as well as the new.

2. Write for information about kodaks to The Eastman Co., Rochester, N.Y.

3. Write to a librarian applying for a position in a library. Ask for a reply and inclose stamp.

4. You have been kept from school for several days by illness. Write a letter to your teacher, explaining your absence, and stating when you expect to return.

5. You wish to work during the summer vacation. Write a letter to a grocer, stating what you can do, and ask for a reply. Inclose a stamp.

6. You are the secretary of a debating club. Write to the secretary of another debating club, proposing a debate, stating the question, and other important details.

7. The boys of your neighborhood wish to use a vacant lot for practicing football. Write to the owner, asking his permission.

8. Write to Harbach & Co., 809 Filbert St., Philadelphia, asking for their catalogue of magic lanterns and slides.

9. Look on the first page of your arithmetic or reader and find the name of the publisher. Imagine you are the principal of a school ordering two dozen copies and inclosing post-office order for twelve dollars to pay for them. Write the letter.

10. Write to the superintendent of schools, or to some other school official, asking when the summer vacation will begin and end. Tell him why you wish to have the information, and thank him in advance for giving it.

11. Write to some imaginary firm in the nearest large city, asking the price of some article you would like to have. Describe its size, quality, etc., so that the merchant will know exactly what you want.

12. Miss Maud Sellers, who resides at 4 Walden Place, Richmond, Va., wishes a catalogue of the Female Normal School, Farmville, Va. She does not know the president's name. Write her letter to the president.

13. Write to Perry Mason Co., publishers of the *Youth's Companion*, Boston, Mass., inclosing P. O. order for one dollar and seventy-five cents to pay for one year's subscription.

— 105 —

SOCIAL NOTES

Short letters of invitation, of acceptance or regret, of thanks for a gift, etc., are called **notes**. When these are written to intimate friends, they are like friendly letters, except that the heading, instead of being at the top is usually written at the lower left side, opposite the signature. Notes which have a salutation and a signature are called informal notes.

**Informal Note**

Tennyson wrote the following letter on receipt of a book made up of copies of his poems.

FARRINGFORD, ENGLAND,  
March, 1885.

MY DEAR YOUNG FRIENDS,

Your Christmas greeting only reached me the day before yesterday, and it was very welcome. I thank you heartily for having taken so much trouble to show me that what I have written gives you pleasure. Such kindly memorials as yours make me hope that, though the national bond between England and America was broken, the natural one of blood and language may bind us closer and closer from century to century.

Believe me,

Your true old friend,

TENNYSON.

— 106 —

FORMAL NOTES

Formal notes are written in the third person :—

**Formal Invitation**

Mr. George Stanley requests the pleasure of Mr. Edward Frisbie's company at dinner on Wednesday, May sixth, at seven o'clock to meet Mr. and Mrs. Peter Brackett.

24 NORTH STREET,  
May twenty-first, 1909.

**Acceptance**

Mr. Edward Frisbie accepts with pleasure the kind invitation of Mr. George Stanley to dinner for May sixth to meet Mr. and Mrs. Peter Brackett.

120 DELAWARE AVENUE,  
May twenty-first, 1909.



**Note Declining an Invitation**

Mr. Edward Frisbie regrets that a previous engagement prevents his acceptance of Mr. George Stanley's kind invitation to dinner for May sixth to meet Mr. and Mrs. Peter Brackett.

120 DELAWARE AVENUE,  
May twenty-first.

— 107 —

**EXERCISES IN WRITING NOTES AND LETTERS**

1. Write a letter to a classmate or other acquaintance, inviting him to drive with you to a neighboring town on Saturday. Mention time and place of starting.
2. Write your friend's reply, accepting the invitation.
3. Write a reply, declining the invitation, giving a good reason and expressing regret.
4. Write a letter to your mother, telling how the school celebrated Washington's Birthday.
5. Write a letter to an imaginary friend far away, telling him or her all the signs of autumn you have noticed, or describing a snow storm, or the coming of spring.
6. Describe, in a letter to your teacher, your room at home, or what you see from your window.
7. Tell in a letter to some friend how to make a kite, a bird house, or a raft.
8. Write a note, inviting the superintendent of schools to be present at some special exercise in your room.
9. Write to a pupil who has left school, expressing your regret.
10. Write to a dear friend a note of thanks for a gift which pleased you.
11. Write a letter to a friend telling him or her about a pet animal, or your garden.

## TELEGRAMS

*In writing telegrams, note the following : —*

I. Write the name and address fully and plainly, as no charge is made for either the address or the signature.

II. State your business briefly but clearly, confining yourself if possible to ten words.

III. Do not use figures in the body of a telegram ; spell out the numbers.

**Exercise.** — *Condense each of the following into a telegram of not more than ten words : —*

1. It is impossible for me to leave to-day. I will take the first train to-morrow.

2. You telegraphed me that John would arrive on train number twenty-nine. He was not on that train. Is anything wrong ?

3. In my order for copybooks to-day I made a mistake in sending for number two. What I want is number three.

4. We have had a fire in our store. The damage was not heavy. We are ready for business.

5. Mr. J. W. Elson of Albany, N.Y., wishes a personal interview with Mr. J. H. Gilmore of Rochester to-morrow afternoon. Mr. Elson wishes Mr. Gilmore to answer whether he will be in town at that time. Write Mr. Elson's telegram. Write Mr. Gilmore's answer.

6. Your father is aboard the overdue steamer *Barbarossa* returning from Europe. Telegraph the Hamburg-American S. S. Line, New York City, asking if any information about the boat has been received.

## —109—

## DISCUSSION AND COMPOSITION

## Relating to the Sending of Messages

I. Discuss means at present in use for conveying thought to persons at a distance from us. Collect pictures. Here are some suggestions:—

United States Mail.

District Messenger Service.

Telegraph.

Carrier Pigeons.

Telephone.

Signaling at Sea and on Land.

Phonograph.

Wireless Telegraph.

II. Discuss all that enters into the journey of a letter from the time it leaves your desk until it is delivered at its destination:—

Name all persons who handle it.

Name all receptacles and vehicles in which it is carried.

Describe all marks that are added to it.

Speak of the fate it may have if you do not address it plainly, or add the necessary postage.

III. Write a true or imaginary story, telling the adventure of one of the following:—

1. A Postage Stamp.

4. A Forgotten Key returned

2. A Rural Mail Carrier.

by Mail.

3. A Lost Christmas Package.

5. A Miscarried Valentine.

IV. Write a description of one of the following:—

1. A Postman, at ordinary times, at Christmas, at St. Valentine's Day.

2. Your Post Office.

4. A Mail Car.

3. A Mail Box.

5. A Mail Bag.



V. Write a composition about the first telegraph between Baltimore and Washington, or about the laying of the first cable under the Atlantic Ocean.

VI. Write a paragraph, telling what the different parts of a letter are and how they should be written.

VII. A letter and a telegram are in dispute, each claiming to be of greater service than the other. Pretend that you are one of these, let some one else be the other. Prove your claims to the class. With which does the class agree ?

## PART III

### THE PARTS OF SPEECH, LITERATURE, AND COMPOSITION

— 110 —

#### SOWING

##### Conversation about a Great Picture

*Look again and again at one of the most famous pictures of modern times.*

When the whole picture has stamped itself upon your mind so deeply that you will never forget it, then examine its parts, and find a meaning for everything you see. Do it in this way : —

1. Name every figure or line shown or suggested.
2. What is the sower doing? thinking? hoping?
3. What kind of workman is he? Note all the good qualities which the artist's brush has painted for you to see and admire and imitate; how strong the sower is, how intent upon his task, how familiar with the best way of doing it.
4. Think of the sower not as a person posing for his portrait, but as one who represents all people, young or old, rich or poor, great or small, who daily sow any good seed of plant, or thought or deed.
5. The sower sows now to reap — when?



**THE SOWER.**

*Millet.*

6. By and by, go back to the picture and see the relation of the sower to the whole scene; to the rich soil under his feet.

7. Look once more to see how the sower and his dumb brute brother, the ox, join in making the soil serve our needs.

After thinking all these things over, you will begin to know how fine is the picture and how great an artist was Millet.

**Oral Exercises.**—I. *Collect copies of Millet's pictures.* Study them until this artist's way or style of painting means something to you. Begin with these:—

The Gleaners.	The First Step.	Feeding her Birds.
The Shepherdess.	The Angelus.	Spring.

II. What do the above titles tell you about the artist? Learn other things about him, as follows:—

Birthplace and early life.

Education in and out of school.

His struggles to become a good artist.

Favorite subjects — his fame.

— 111 —

### THE THROSTLE

"Summer is coming, summer is coming,  
I know it, I know it, I know it.  
Light again, leaf again, life again, love again,"  
Yes, my wild little Poet.

Sing the new year in under the blue.  
Last year you sang it as gladly.  
"New, new, new, new!" Is it then so new  
That you should carol so madly?

"Love again, song again, nest again, young again,"  
Never a prophet so crazy!  
And hardly a daisy as yet, little friend,  
See, there is hardly a daisy.

"Here again, here, here, here, happy year!"  
O warble unhidden, unbidden!  
Summer is coming, is coming, my dear,  
And all the winters are hidden.

— ALFRED, LORD TENNYSON.

*Read the poem.* How much the song of a little bird, a thrush, meant to Tennyson! What did "the wild little Poet," the throstle, sing? What did the great poet, Tennyson, reply?

*Name over all the signs of coming summer given in the song.* Are you glad of them all?

— 112 —

#### WORD WORK IN SENTENCES

Lord Tennyson used no fewer than fifty different words in writing the charming poem on page 120, a small number when compared with the words you find in this book. But when you study the ways in which the poet or any one else uses words in composing sentences, you learn that all words can be divided into eight great classes called **parts of speech**. If you followed every direction given in Lesson 110, you used properly one or more words of each class. The following lessons will teach you how to know each class or part of speech by name.



## — 113 —

## NOUNS

I. *Name a person whom you see now.*

II. *Name the place where you live now.*

III. *Name a thing that you can touch now.*

Words that are used as names are called **nouns**.

The names that you gave in I, II, and III are nouns.

**Definition.** — A noun is a word used as the name of a person, place, or thing.

**Oral Exercise.** — *Give names as follows : —*

1. Of five persons whom you know well.
2. Of three large cities you would like to visit.
3. Of two flowers whose fragrance is pleasant.
4. Of six things used at table.
5. Of four parts of a book.
6. Of three things seen in the picture on page 119.

What are words that are used as names called ?

*Repeat ten nouns that you have used in this lesson.*

**Written Exercises.** — I. *Copy the nouns : —*

1. Greece is a small country of southern Europe.
2. It has a very crooked coast line with many peninsulas, islands, deep bays, and fine harbors.
3. The surface of the land is high and rocky.
4. The people who live in this country are called Greeks.
5. At one time the Greeks were the foremost people of the world in learning, government, and art.

II. *Rewrite the sentences in Written Exercise I, grouping them to form a paragraph. Give the paragraph an appropriate name, or title.*

## — 114 —

## PRACTICE

I. *Copy the following paragraph : —*

You cannot forget, if you would, those golden kisses all over the cheeks of the meadow, queerly called dandelions. There are many greenhouse blossoms less pleasing to us than these. And we have reached through many a fence, since we were shut up in a city, to pluck one of these yellow flowers. Their passing away is more spiritual than their bloom. Nothing can be more airy and beautiful than the transparent seed globe, a fairy dome of splendid architecture. — HENRY WARD BEECHER.

*Select the nouns. Consult the dictionary to find the meaning of : —*

dandelion, spiritual, transparent, dome, architecture.

**Word Study**

*Noun means name.*

II. *Write a paragraph describing one of the following : —*

A common wild flower.

A flower which grows in the house.

A favorite garden flower.



— 115 —

## COMMON AND PROPER NOUNS

*Read these sentences : —*

Isaac is a clever boy.

Rachel is a pretty girl.

What do you call the words *Isaac*, *boy*, *Rachel*, *girl*? Why?

The noun *boy* may mean any boy in your class or anywhere else, but the noun *Isaac* means a certain or particular boy. Do you know a boy of that name?

The noun *girl* may mean any and every girl, but the noun *Rachel* belongs to a particular girl.

A noun that names any one of a class is called a **common noun**; *boy* is a common noun.

A noun that names a particular person is called a **proper noun**; *Isaac* is a proper noun.

The words *common* and *proper* are also used in speaking of the names of places or things; thus: —

Mount Washington is a high mountain.

Monday is the first school day of the week.

Greece is a beautiful country.

*Mount Washington*, *Monday*, and *Greece* are proper nouns; *mountain*, *day*, and *country* are the corresponding common nouns.

**Remember.** — All proper nouns should begin with capital letters.

**Exercises.** — I. *Pick out the proper nouns. Name the corresponding common noun in each case: —*

1. We leave town on Tuesday.
2. I was born in August.
3. Germany is proud of the Rhine.
4. In Holland windmills are of great service.
5. Of all American lakes, Superior is the largest.
6. We sailed on the good ship *Carpathia*.
7. Captain Barr was a fine officer.
8. Are you going to Chicago soon?

II. *Pick out five proper nouns in the next lesson.*

III. *Write ten proper nouns, naming persons or places you know well.*

— 116 —

#### SURNAMEs AND GIVEN NAMEs

General Robert E. Lee was a gallant soldier and most courteous gentleman. His father, Light-Horse Harry Lee, was a soldier before him, a dashing fighter in the Revolutionary War. When he married, Robert Lee chose as his wife a young lady of most distinguished family. She was related to President Washington himself. So you see General Lee had the advantage of living with people of the highest character and gentlest manners. This story is told about him:—

General Lee was once a passenger in a crowded railway train. Presently an aged woman, poorly dressed and carrying a heavy basket, boarded the train. She walked from one car to another without finding a seat, and no one offered her one. At last she came to the place where General Lee was sitting. He rose at once. Lifting his hat politely, he

said, "Madam, pray take this seat." In an instant a dozen men offered to give their seats to the general, but he refused them all, saying, "If there was no seat for this old lady, there is none for me."

**Conversation.** — How many names have we used in speaking of General Lee? What kind of name did we apply to his father? What one name have we used in every case for father and son? This is called the family or surname. The given or Christian name is the name given to a child by its parents or guardians.

**Exercises.** — I. *Write your surname.*

II. *Write your given name.* If you think it will interest your classmates, tell how you happened to be given this name rather than another.

III. *Select all the titles, initials, nicknames, given names, and surnames used in the story.*

IV. *Write the story in your own words.*

— 117 —

## READING AND MENTAL PICTURING

### Barbarossa

Many hundred years ago Germany had a great and just Emperor called Frederick Barbarossa. The name Barbarossa was given him because of his long red beard.

When he was already an old man, Barbarossa undertook a journey to the Holy Land, taking with him one hundred and fifty thousand of his best soldiers. One day this great

army had to cross a broad river. The Emperor, without waiting to dismount from his horse, plunged into the stream and was drowned.

His broken-hearted soldiers carried the body back to Germany and placed it in a deep cavern far up a mountain side. The peasants even now point out the mouth of the cavern. They say that within it the Emperor rests in an enchanted sleep. Once every hundred years, so their story runs, Barbarossa awakens. He sends a dwarf to see if the ravens fly about the mountain peak. If they are seen, the Emperor sinks again into a century of sleep.

Barbarossa sits, they say, leaning upon a great stone table through which his long red beard has grown, reaching the floor of his cavern, and winding itself about the table. Thus he sleeps and waits for the happy hour when ravens shall no more fly about the mountain. Then will he come forth with his knights and bring back great glory to Germany.

**Study of the Story.** — *Read this story through silently. Then study it with your teacher as follows : —*

1. *Frederick Barbarossa.* Who was he? When did he live? Where? Why was he called Barbarossa? Read the first paragraph again.

2. *To the Holy Land.* — What pilgrimage did Frederick undertake? Who went with him? How did it end? Read the second paragraph again. Picture the aged monarch in his heavy armor plunging into the stream.

3. *The Sad Return.* — Where did the soldiers take the body of their Emperor? What story do the peasants tell about the cavern? Read the third paragraph.

4. *Barbarossa's Sleep.* — Describe the Emperor asleep.

When will he come forth? What will he bring to Germany?  
Read the last paragraph.

**Exercises.** — I. *Read the whole story aloud.*

II. *Copy the topics printed in italics. Expand each into a sentence.* Use the topics as a guide in telling this famous legend. Find Germany on a map.

— 118 —

LEGENDS AND OTHER TALES

Conversation

The story of Barbarossa belongs to a class of tales called **legends**. Legends tell about things that happened long, long ago. In such stories, truth is mingled with much that can never be proved, but that many people believe, nevertheless. The most famous legends belong to a time when common people could not write down true accounts of what was happening, and when there were no newspapers or magazines to report and preserve them.

What do you think true in the story of Barbarossa? There are some interesting legends connected with the history of our own country; the one that tells how the Indian Pocahontas saved the life of Captain John Smith is an especial favorite with children. Tell it if you can.

You have heard or read *fables, myths, fairy stories, legends*, and *true stories* since you were a little child. Do you like one kind of story better than another? Which kind do you like best? Do you know why?

## — 119 —

## COMPOSITION

Composition, as you know, may be either oral or written. Any expression of thought is composition. Whenever you talk, whether at home, or at school, or on the playground; whenever you tell what you have seen or done, or speak of any point of interest in your studies, you are composing.

Oral composition always comes before written. You were able to talk your thoughts before you attempted to write them.

You should now learn to criticise your own compositions, and to aid your classmates in the criticism of their work. In studying, writing, or criticising you must give attention to four things: —

1. To **outward execution**; that is, to spelling, capitalization, and punctuation, which appeal mainly to the eye.

2. To **correct expression** of thought. If you say, "John and me was there," the meaning is plain enough, but the language is not correct.

3. To the **arrangement** of thought in proper form and order.

4. To **working out for yourself** interesting material about a given subject.

By study and practice you will gradually learn to think for yourselves and to arrange your thoughts in good order.



## — 120 —

## MAKING AN OUTLINE

Young writers often have difficulty in finding thoughts to express about a given subject. They are at a loss how to begin. If a few thoughts come to them, they are apt to write them down in haphazard fashion. They feel a strong temptation to copy from others, or even to copy from books. Nothing helps to overcome these difficulties more than making an outline.

If the subject relates to something that has come within your own experience, as "A School Excursion," you should try to recall what happened, select the most important things, and tell them in the order of their occurrence. If your subject is one about which you must get information from others, or in books, aim at least to plan an outline. Make notes of what you learn. Put in one group those thoughts that explain one part of the subject, and in another group those that explain another part, and so on. For each group find an appropriate name or topic. The various topics, properly arranged, will form your outline or plan.

If you were asked to write on "The American Indians," you might divide the subject into four topics: (1) their appearance, (2) their dress, (3) their houses, (4) their habits or occupations. Again, if the subject happened to be "The Uses of Wood," you could

speak of its uses: (1) as fuel, (2) for building purposes, (3) for making furniture. When you have made a list of topics, you will not find it difficult to write a paragraph about each topic. This shows how a composition grows.

— 121 —

WRITING FROM OUTLINES

*Study the following plans, or outlines:—*

**A Picnic Party**

1. Preparations, time, place, plans, looking forward.
2. The persons, the party, your companions.
3. The games, kind, persons, incidents.
4. The luncheon, what, where, how served.
5. The return, time, feelings.

**The Fourth of July**

1. The morning, time of rising, noises.
2. Spending money, how much, how obtained, how, when, and where spent.
3. Accidents, who injured and how.
4. The parade, who, when, and where.
5. Fireworks, where and what.

**Exercises.** — I. *Make an outline of four or five topics for each of the following subjects:—*

- |                   |                               |
|-------------------|-------------------------------|
| 1. Christmas.     | 4. Different Modes of Travel. |
| 2. One Saturday.  | 5. A Day on the Farm.         |
| 3. The Ball Game. | 6. A Forenoon in the Kitchen. |

II. *Expand one of the outlines into a composition. Begin each paragraph with a good sentence.*

—122—

### SYNONYMS AND ANTONYMS

One secret of success in composition is to have a good store of suitable words ready for use. For this reason we need to enlarge our supply of words, and one good way to do this is to study synonyms. As you have already learned, synonyms are words that have the same, or nearly the same, meaning.

Words that have opposite, or nearly opposite, meanings are called *antonyms*.

TO THE TEACHER. — In the following exercises the pupil should, if necessary, consult the dictionary for the exact meaning of the words, and then use the words in short sentences.

1. Study the following nouns and place those that have nearly the same meaning in columns by themselves : —

home	clothes	helper	dwelling
kindness	battle	dress	gentleness
victory	struggle	assistant	success

2. From the following nouns pick out pairs of words that have opposite meanings : —

EXAMPLE: friend — enemy.

friend	poverty	darkness	buyer
riches	morning	seller	cruelty
kindness	enemy	evening	light
pleasure	strife	pain	peace

3. For each of the following nouns think of a noun with an opposite meaning: —

EXAMPLE: success — failure.

success	falsehood	love	gain
innocence	victory	health	prosperity
increase	praise	hope	joy

— 123 —

THE DEFENSE OF THERMOPYLÆ

An Exercise in Narration

*Read silently:* —

More than two thousand years ago, Xerxes, a great king of Persia, gathered together a million men to invade Greece. So powerful was this king that men trembled with fear at his name.

To get into the heart of Greece, Xerxes had to march through a narrow pass called Thermopylæ, one side of which was washed by the dancing waves of the sea; the other side was walled in by a high precipice. It was a most difficult gateway to pass. To guard it, the Greeks sent a small army. At its head was Leonidas with the bravest band in all history, the Spartan Three Hundred.

When Xerxes drew near the pass, he sent forward a great company of his strongest warriors to capture the Greek guard. All day long they fought fiercely, but when night came on the Persians were driven back to their angry king, thoroughly beaten. The next day and the next Xerxes sent out fresh soldiers, the best men of his army, but they, too, had to give up.

At last, treachery did what fair fighting failed to do. A traitor told Xerxes about a secret path that led over the mountain down into the pass. That night, Persian soldiers crept along the path and stole into the pass.

Leonidas, with his Spartan heroes, now almost all that was left of the little army, saw that he must fight the enemy in two places, front and rear. Did he give up on this account? Not he! Was he not a Spartan? He began the battle afresh. What a battle it was! The men were driven forward and backward in the narrow pass; some were swept into the sea, others were trampled under foot. When their spears broke, they fought with swords. When their swords broke, they fought with bare fists. And so the fight went on until not a single one of the brave Spartans was left alive. But the memory of their heroic deed will never die.

**Study of the Story.** — I. What time is named in the story? What place? What man is named first? What did he do? What kind of man was he? *Read again the first paragraph.* Give it a title.

II. *Picture to yourself the famous pass, Thermopylæ.* Whom did the Greeks send to guard the pass? *Read again the second paragraph.* Give it a title.

III. *Picture to yourself the coming of Xerxes and his vast army.* What could the Greek guards hear? What could they see? How many times did Xerxes send new men out to fight? What happened to them all? Did the Greeks have new men each day? Who were the better soldiers, the Persians or the Greeks? *Read again the third paragraph.* Name it.

IV. What do the nouns *traitor* and *treachery*

mean? Who was helped by treachery? How? *Read again the fourth paragraph.* Name it.

V. Did Leonidas give up when he saw that he could not hold the pass? Why could he not hold it? What does this paragraph teach about the Spartans? Sometimes men speak of "Spartan courage." Can you think what that means? *Read again the last paragraph of the story.* Give it a title.

TO THE TEACHER.—Pupils should be given practice in finding paragraph topics until they can do it readily. Let them make topical outlines of suitable selections to be found in their readers.

—124—

**Oral Exercise.**—*Tell the story of the defense of Thermopylæ. Use these titles or topics as an outline of the whole story:—*

1. Time; place; Xerxes.
2. Thermopylæ, the gateway to Greece.
3. Xerxes tries three times to take the pass.
4. Treachery helps the Persians.
5. Leonidas and the last fight.

Leonidas and his Spartan Three Hundred lost the pass, they lost their lives, but they won everlasting glory.

**Word Study**

Repeat aloud. Use in interesting sentences:—

He drives.	He drove.	He has driven.
They are swept.	They were swept.	They have been swept.
They are beaten.	They were beaten.	They have been beaten.

Pronounce: Thermopylæ, Leonidas, Xerxes.

## — 125 —

## STUDY OF A PLAN

Notice that the first paragraph in the story on page 133, names one of the important *persons* of the story, Xerxes, the King; the *time* of the story, many years ago; the *place*, Greece; and *why* Xerxes was there, to invade the country. The second paragraph explains about the pass of Thermopylæ, introduces Leonidas, and thus prepares us for the story. We speak of this part as the **introduction**.

Notice that the incidents, or *events*, are told in the order in which they occurred. What happened first? What next? Name all the incidents in their order. What is the most interesting event? In what paragraph does it come? The incidents which make up the story itself are called the **body** of the story.

Notice that after the story is told and the fight is ended, a single sentence is added. This is called the **conclusion**. The conclusion of a short story is usually very brief or omitted altogether. Can you give a reason for omitting it?

Hints to help in telling a story: —

1. Tell in the introduction the **person** or **persons** about whom the story is told; also the **time** and **place**.
2. Tell in the body of the story the **incidents**, or **events**, in the order in which they happened.
3. **Stop** when the most interesting event (point or climax) has been told.

**Written Exercise.** — *Write a story about one of the following subjects, using the hints given above.*

An Accident on the River.

Caught in a Shower.

Lost in the Woods.

An Exciting Adventure.

A Game of —.

All's well that ends well.

— 126 —

VERSES TO BE MEMORIZED

The following verses should be read when the fruit trees are in bloom. They recite the magical changes which the month of May brings to the outward world. Listen while some one reads them. Are they not beautiful?

**May**

May shall make the world anew ;  
Golden sun and silver dew,  
Money minted in the sky,  
Shall the earth's new garments buy.  
May shall make the orchards bloom ;  
And the blossoms' fine perfume  
Shall set all the honey-bees  
Murmuring among the trees.  
May shall make the bud appear  
Like a jewel, crystal clear,  
'Mid the leaves upon the limb  
Where the robin lilts his hymn.  
May shall make the wild flowers tell  
Where the shining snowflakes fell ;



Just as though each snowflake's heart,  
By some secret, magic art,  
Were transmuted to a flower  
In the sunlight and the shower.  
Is there such another, pray,  
Wonder-making month as May?

— FRANK DEMPSTER SHERMAN.

**Conversation.** — The verses tell us four things that May is sure to do for the world. See if you can discover what the four things are. Read the group of lines describing each.

How is May to make the world new? The poet imagines that money coined in the sky from "golden sun and silver dew" will buy new garments for the earth. This is the poet's way of saying that the sun and the dew will bring forth grass and foliage to cover the earth. What is the second thing that May is going to do? What will the blossoms do? Tell another change that May will bring. How is a bud like a jewel? What else will May do? What will take the place of the snow?

How would you answer the last question in the poem? Give a reason for your answer.

Now shut your eyes and see the orchards in bloom, and hear the murmuring bees, and the robin singing his song, and even scent the fine perfume of the flowers. Through which of your senses do you know each of these pleasant experiences? Which do you see? Which do you hear?

## Word Study

Learn the meaning of the following words, and find a synonym for each word : —

*minted**jewel**secret**garment**crystal**magic**perfume**lilts**transmuted**murmuring**hymn**wonder-making*

**Written Exercise.** — After studying the above picture, and the poem in Lesson 126, and observing for yourself the changes that May brings, write a composition on “The Miracle of May.” If you live in the North try to recall a dull March landscape with its leafless trees and flowerless fields, with few signs of bird or insect to give it life, and then compare that gloomy

picture with the new world of beautiful sights and sounds which May creates. If you live in the South describe an appropriate scene.

— 127 —

A BEAUTIFUL WORD PICTURE

*Read carefully to see this picture : —*

The little bird sits at his door in the sun,  
 Atilt like a blossom among the leaves,  
 And lets his illumined being o'errun  
 With the deluge of summer it receives;  
 His mate feels the eggs beneath her wings,  
 And the heart in her dumb breast flutters and sings;  
 He sings to the wide world, and she to her nest, —  
 In the nice ear of Nature, which song is the best ?  
 — "The Vision of Sir Launfal," JAMES RUSSELL LOWELL.

— 128 —

VERBS

*Study these sentences : —*

1. Grace fell.
2. Alice helped her up.
3. Eva ran for some water.

Of how many parts does every sentence consist ?  
 What does the subject of a sentence do ? What does  
 the predicate of a sentence do ?

What is the subject of the first sentence ? What is  
 the predicate ? The predicate in this sentence is a  
 single word, *fell* ; it tells or asserts an action of the  
 subject. Grace did *what* ? *Fell*.

What is the predicate of the second sentence? Here the word *helped* tells or asserts the action.

What is the predicate of the third sentence? The word *ran* tells or asserts what Eva did. Words that tell or assert something are called **verbs**. *Fell, helped, ran*, are verbs.

**Definition.** — A verb is a word used to tell or assert something about some person, place, or thing.

**Exercises.** — I. *Tell or assert what each of the following does : —*

- |                 |               |
|-----------------|---------------|
| 1. The clock —. | 4. Rain —.    |
| 2. The wind —.  | 5. Fire —.    |
| 3. A soldier —. | 6. The sun —. |

What are words called that tell or assert something about a person or thing? What verbs have you used in this exercise?

II. *Use the following verbs to assert something about proper subjects : —*

Stand, skate, slide, hop, skip, jump, tumble, roll, stumble, sit, strut, walk, spy, see.

III. *Copy five verbs used on page 140.*

What is the predicate in each of the following?

1. This lesson is long.
2. The time for study was too short.

In these sentences the same verb is used in asserting something about the subject. The verb in the first sentence is the little word *is*; in the second, it is the word *was*; *is* and *was* are different forms of the verb *to be*. The verb *to be* never asserts action; yet it is very important, as you may know from the fact that it is used so often.

**Exercise.** — *Learn these forms of the verb "to be."*  
*Use them in sentences.*

I <i>am</i>	We <i>are</i>
You <i>are</i>	You <i>are</i>
He <i>is</i>	They <i>are</i>
I <i>was</i>	We <i>were</i>
You <i>were</i>	You <i>were</i>
He <i>was</i>	They <i>were</i>
I <i>shall be</i>	We <i>shall be</i>
I <i>have been</i>	We <i>have been</i>
He <i>has been</i>	They <i>have been</i>
I <i>had been</i>	We <i>had been</i>

— 130 —

#### THE VERB-PHRASE

*Study the predicates in these sentences: —*

1. Summer is coming.
2. The apple blossoms have fallen.
3. Flowers can be picked in the fields.

What is asserted about *summer* in Sentence 1? The two words *is coming* are used to make the assertion.

What do you call words that assert? To show that more than one word is required to assert the action, the expression *verb-phrase* is used; *is coming* is a *verb-phrase*. What words assert something about *blossoms* in the second sentence? What verb-phrase is used?

What three words form a verb-phrase in the third sentence?

**Exercises.** — I. *Copy the following paragraph. Place a line under each verb-phrase.*

Now come down home. The haymakers are resting under the hedge. The horses are dawdling home to the farm. The sun is getting low, and the shadows long. Come home, and go to bed while the house is fragrant with the smell of hay, and dream that you are still playing among the haycocks. When you grow old, you will have other and sadder dreams.

— CHARLES KINGSLEY.

II. *Use these verb-phrases in sentences: —*

Has gone; are reciting; have been seen; am thinking; will be broken; was talking; were hiding; have written.

III. *Write sentences about cotton. Use these verb-phrases: —*

Is raised (where?); is planted (when?); is picked (how?); is ginned (where?); is packed (in what?); is shipped (in what way?); is sold (where?); is manufactured (into what?); is worn (by whom?); is changed (into what?).

IV. *Combine the sentences into a paragraph or make from them an outline for a composition of two or more paragraphs. Select an appropriate title.*

## — 131 —

## LINKING VERBS

Notice that the forms of the verb *to be* do not alone make complete predicates. You must add another word to complete the predicate. Such verb-forms as *am, are, is* (page 142) are called **linking verbs** because they link to the subject the word that completes the meaning of the verb.

**Exercise.** — Find each linking verb and the word that completes its meaning.

I am cold.

John has been a sailor.

Robert is tall.

Those men are guides.

Jackson was a soldier.

Time is precious.

Time is money.

We have been very busy.

Was the water warm?

I want Mr. Fogg. Are you he?

Which woman is Mrs. Reed?

That tall man is he.

That is she.

I'm glad it wasn't I.

## — 132 —

## AN EXERCISE IN STORY-TELLING

1. *In the Engine House* — alarm sounds — men sliding down pole — horses — engine — fires started.

2. *The Run to the Fire* — galloping horses — driver leaning forward — gong — street cars — wagons — people.

3. *The Fire* — rubbish heap — false alarm — walking back.

*Think clearly what happened from the time the alarm sounded until the horses were back in their stalls. Tell the story of "A Fire Alarm" in the liveliest language you can command.*

If you write the story, *group your sentences into three paragraphs*. What will be the topic of the first paragraph? the second? the third?

— 133 —

REVIEW

1. What is a noun? Give three nouns.
2. What kind of noun is *boy*?
3. Give three examples of proper nouns.
4. How do proper nouns begin?
5. What is your surname?
6. What is your given name?
7. What is a verb? Give five verbs.
8. Pick out the verbs:—

The man is here. He sees me.

9. Pick out the verb-phrases:—

Robert is calling you.

He has been here before.

— 134 —

TRANSITIVE VERBS

*Read carefully these sentences:—*

The enemy fled.

Charlotte polished the silver.

I soon awoke.

The boys shook the tree.

How the stars twinkle!

Do not strike that dog.

In the sentence, "The enemy fled," the verb *fled* makes a complete statement or tells what the enemy did, but in the sentence, "Charlotte polished the silver," the verb *polished* is not complete without the



noun *silver*. A word is needed with the verb *polish* to name the receiver of the action expressed by the verb. Charlotte does the polishing, which is received by the silver. The receiver of the action is usually a noun or a word used for a noun. When this word comes after the verb or is a part of the predicate it is called the object of the verb. Thus the noun *silver* is the object of the verb *polish*. What is the object of *shook*? of *do strike*?

**Remember.** — Verbs which require a word or words to name the person or thing that receives the action are called *transitive verbs*. All others are called *intransitive*.

**Exercises.** — I. *Study the sentences given below.* What word tells who or what *performs* the action? What word tells who or what *receives* the action?

1. John knocked the ball over the fence.
2. Sam mows the lawn once a week.
3. Who planted the trees in the yard?
4. How long ago did you paint your house?
5. Tom has been whittling that stick for an hour.

II. *Tell whether each verb is transitive or intransitive. Find the object of each transitive verb.*

1. How fast that tree grows!
2. Have you fed the dog this morning?
3. The music will begin soon.
4. Columbus landed, and knelt on the ground.
5. The flowers will bloom in May.
6. Winifred drives the cows home.
7. You have cut your finger.

—135—

## PICTURE STUDY



THE READING LESSON—SCHOOL IN BRITTANY.

Geoffroy.

*Imagine that you are peeping into this room. Tell about :—*

1. The teacher.    2. The class reciting.    3. The schoolroom.

*Find use for these words :—*

Gentle, kind ; interested, anxious ; quiet, shy ; orderly.

In what country do these children live ? Think of names for them, such as are used in that country. How old do they seem ? Do they seem to be polite or rude children ?

## — 136 —

## PRESENT AND PAST FORMS OF VERBS

Who *teaches* your grade this year?

Who *taught* the grade last year?

Name the verb in each sentence. Which form of the verb refers to present time? to past time?

We call *teach* or *teaches* a present form, and *taught* the past form, of the verb *teach*.

**Exercises.** — I. *Change the present forms of the verbs in these sentences to past forms:—*

1. The wind *blows* from the east.
2. John *runs* and *catches* the ball.
3. The men *get* their pay when Saturday *comes*.
4. I *know* the man when I *see* him.
5. I *give* him a nickel whenever I *meet* him.
6. Ike *throws* sticks and Fido *goes* after them.
7. We all *know* where you *stand*.
8. They *draw* pictures better than they *write* letters.
9. When it *grows* dark, we *go* home.
10. Fred *does* what he *thinks* right.

II. *Use the past form of each of these verbs in a different sentence. Supply an object if necessary to make a good sentence; as, "Frank showed me his new skates."*

show	shake	steal	begin	swim
drive	take	speak	ring	sink
eat	break	write	sing	spring

— 137 —

FORMS TO BE USED AFTER HAVE AND HAS

Write sentences, using the following forms after *have*, *has*, *had*, or after some form of *to be*, page 142.

EXAMPLE: "Frank *has shown* me his new skates."

shown	shaken	stolen	begun	swum
driven	taken	spoken	rung	sunk
eaten	broken	written	sung	sprung

In most verbs the past form and the form used after *have*, *has*, etc., both end in *ed*; as, I *walked*; I *have walked*. Such verbs are called *regular* verbs. We are not likely to make mistakes in using regular verbs.

In some verbs these two forms are different, or neither form ends in *ed*; as, He *wrote*; he *has written*. Such verbs are called *irregular*. Many mistakes are made in using irregular verbs.

**Exercises.** — Repeat rapidly the *present* form, the *past* form, and the form with *have*, *has*, etc. Thus: —

I show.	I showed.	I have shown.
Dick drives.	Dick drove.	Dick has driven.

*Practice on the verbs mentioned in Exercise II of the last lesson and also on these: —*

come	do	begin	throw	burst
go	ride	blow	draw	run
give	breeze	grow	catch	rise

— 138 —

## SOME COMMON VERBS

## Teach — Learn

*Repeat:—*

1. The teacher *teaches* to-day.
2. She *taught* yesterday.
3. She has *taught* the boys to read.
4. The pupils *learn*.
5. They *learned* to read.
6. They have *learned* many poems.
7. Who teaches? Who learns?

*Make the sentences mean more. Answer the questions. Use the words teach, taught; learn, learned, in sentences of your own.*

## Like — Love

You have learned that language enables you to express in words not only what you think but what you feel. **Like** and **love** express feelings; do you know how to use them properly? *Like* means *to be pleased with, to enjoy*; *love* means *to have great affection for*.

*In the following sentences fill the blanks with the proper word, like or love:—*

1. The boy — his mother dearly.
2. There is no fruit I — better than apples.
3. Do you — to read good books?
4. Thou shalt — thy neighbor as thyself.
5. The teacher — to teach.
6. Do the boys — to learn?

**May—Can**

The verbs **may** and **can** are often wrongly used. *Learn what they really mean, to help you in using them correctly.*

Will you give me permission to go ?  
Will you permit or allow me to go ?  
May I go ?

} mean the same thing.

Are you able to push the cart ?  
Have you the power or strength to  
push the cart ?  
Can you push the cart ?

} mean the same thing.

*Use the proper word **may** or **can** in the following sentences:—*

1. — I take your pencil, Miss Jones ? 2. Angelina — speak Italian. — you ? 3. — I go with Harry to the library, Mother ? 4. — Julia go too ? 5. What — you do to keep good order on the playground ?

— 139 —

**AN EXERCISE IN STORY-TELLING****An Interrupted Journey**

*Honk! honk! honk!* signaled a great red automobile as it dashed along a country road, leaving a cloud of dust and a smell of gasoline behind it. Everybody and every living thing heard that signal and hurried out of the way except an old—

Who or what did not hear the signal? Was the journey interrupted? *Tell the story.*

## — 140 —

## TWO TROUBLESOME VERBS

## I. Lie, Lay, Lain

*Study the following : —*

1. The book *lies* on the table now.
2. The book *lay* on the table yesterday.
3. The book *has lain* on the table for a month.
4. *Lie* means to *rest* or *recline*.

*Repeat these sentences aloud. Make other sentences like them about objects you can handle. If possible, make each sentence "true." Thus :—*

Have a pen and a pencil together on your desk. Pointing to the pen, say, "The pen *lies* on the desk." Have some one take the pen away; then say, "The pen *lay* here on the desk beside the pencil." While the pencil is still on the desk, say, "The pencil *has lain* on the desk longer than the pen." Notice that *lie* is an intransitive verb.

**Exercise.** — *Fill the blanks with lie, lay, or lain : —*

1. The stalk now — flat on the ground.
2. I am sure it — there when I came through the garden last night.
3. Could it have — there all day yesterday?
4. I am tired of seeing that paper on the floor. It has — there all the morning.
5. The poor boy was all tired out. He — down before it grew dark, and fell fast asleep.
6. It is dangerous to — on the damp ground.

## II. Lay, Laid, Lain

*Study these sentences : —*

1. *Lay* the book on the desk. (What are you to do?)
2. I *laid* the book on the desk. (What did you do?)
3. I have *laid* the book on the desk. (What have you done?)

*Lay* here means *to place*.

When *lay* means *to place*, it is a *transitive verb*.

Never say *laid* when you mean *rest* or *recline*.

**Written Exercise.** — *Copy the following sentences, filling the blanks with the proper word, lie, lay, laid, lain.*

1. Hush, my babe, — still and slumber.
2. Matthew, Mark, Luke, and John  
Guard the bed that I — on.
3. She — the child in a manger.
4. Where — the land to which the ship would go?
5. Room for a soldier! — him in the clover,  
He loved the fields, and they shall be his cover.
6. He — like a warrior taking his rest.
7. Slowly and sadly we — him down.
8. Where have you — him?
9. How long has he — there?
10. Late — the wintry sun abed.
11. Who — these foundations?
12. How long has the dog — there?
13. I did not — awake very long.
14. The rain has — the dust.
15. He — dreaming under the oak tree.



## — 141 —

## WORD STUDY — CAREFUL THINKING

## Sit, Set

Many mistakes are made in using the verbs *sit* and *set*.

Jennie *sits* here now.

She *sat* there last week.

She had *sat* there a long time.

*Set* is a transitive verb and means *to place*.

*Set* the lamp on the table.

We *set* it on the mantel yesterday.

Have you *set* the chairs around the table?

**Exercise.** — Use the words *sit*, *sat*, or *set* in the following sentences : —

1. Have you — the books in order?
2. The old woman likes to — in the shade.
3. They — together last evening.
4. How long has the stranger — there?
5. Where do you —?

## — 142 —

## THE ANT AND THE GRASSHOPPER

## A Study of Punctuation

*Read:* —

In a field one summer's day, a Grasshopper was gayly chirping and singing. An Ant passed by on his way home, carrying with great toil a grain of corn.

"Good day, Friend Ant," cried the Grasshopper, "come sing and dance with me instead of working there like a slave."

"No, indeed," said the Ant, "I must lay up food for the winter when the fields will be covered with snow. I think you'd better do the same thing."

"Nonsense," said the Grasshopper; "what's the use of bothering about winter? I've plenty of food now, and that's all I care about." Away skipped the Grasshopper, but the Ant kept patiently at work.

When winter came the Ant had plenty to eat. The foolish Grasshopper, alas! found too late that chirping and singing do not fill the nest with food.

*Study this fable to learn the following points : —*

What conversation occurs in it? Who converse? What is said by each one? How many paragraphs in the whole story? in the conversation?

Notice that a new paragraph begins whenever a different person begins to speak.

Notice that quotation marks inclose the exact words of each speaker.

Find a divided quotation. How is it punctuated? Explain the contractions used in the fable.

— 143 —

ADDING TO THE STORY

I. *Picture to yourself the Grasshopper in summer.* What was she doing? How did she feel? To whom did she talk? What did she say?

*Picture to yourself the Grasshopper in winter.* How

did she feel? What did she do? To whom could she go for help? What could she say?

II. *Tell the fable, "The Ant and the Grasshopper."*

III. Write out an imaginary conversation between the two at their winter meeting.

— 144 —

### STUDY OF TROUBLESOME FORMS

*Repeat these forms rapidly again and again : —*

She sings now.	She sang then.	She has sung all summer.
He lays up food.	He laid up food.	He has laid up much.
He does hard work.	She did no work.	She has done nothing.
Fred goes to school.	He went yesterday.	He has just gone.
I see the bird.	I saw the bird.	I have seen it.
He gives money.	He gave money.	He has given much.
He shakes the tree.	He shook the tree.	He has shaken the tree.
Who speaks?	I spoke.	I have spoken twice.
The wind blows.	It blew hard.	It has blown all day.
I catch the ball.	I caught it.	I have caught it.
She teaches me.	She taught me.	She has taught me.

*Repeat these sentences aloud. Write others like them.*

— 145 —

### AVOIDING MISTAKES

***Shall or Will with I or We***

*Study these sentences : —*

We *shall* suffocate in this little room.

I *will* help you to-morrow.

*Shall* I read to you now?

The words *shall suffocate* tell what is likely to happen. We do not wish to suffocate; but the sentence says that we are going to suffocate, if we stay in this room.

The words *will help* express a willingness to help; in fact, the person who is speaking promises to help. In the third sentence — a question — the willingness of the speaker is not thought of; the speaker asks the other person whether he wishes him to read.

**Remember.** — With *I* or *we* in statements use *shall* to tell what is likely to happen, and *will* to express willingness or determination.

With *I* or *we* in questions do not use *will* at all.

**Exercise.** — *Fill the blanks with shall or will and give reasons for your choice.*

1. I am afraid I — take cold.
2. I — pay you next week.
3. Which hat — I wear?
4. I — show you how to make a kite.
5. How — we begin?
6. What — we do next?
7. I — be twelve years old to-morrow.
8. I — carry your satchel if you wish.
9. Who — I say called?
10. When — we meet again?
11. Do you think we — have good weather?
12. — I take your hat?
13. I — do as I think best.
14. I — return your book soon.

15. At this rate we — never finish the work.
16. We — be glad to hear from you.
17. I don't suppose we — see you again this year.

— 146 —

RAIN

**An Exercise in Explanation**

Under the influence of heat, water evaporates ; that is to say, it passes into the air in the form of vapor. This vapor is invisible. If you leave water in an open dish, within a few days, especially if the air is warm, the water will be gone. You could not see the water passing off, and yet it has evaporated. When water is boiling in a tea kettle, you can see no steam close to the spout, but just as soon as this steam comes into contact with the colder air outside it becomes visible.

In the same way the heat of the sun causes constant evaporation from the surface of all water, and even from the surface of all land that contains moisture. This moisture is lighter than the air, and therefore is constantly rising. In this way water is all the time being drawn up into the air in the form of vapor, and when this vapor gets into the colder regions high above the land, it condenses into visible masses which we call clouds.

Now what causes rain ? If you hold a cold plate in front of the steam coming out of a kettle, the steam will condense in little particles of water, and these particles will unite into drops which will run down the plate. In the same way when a cold wind strikes the fine particles of water in a cloud, these particles unite and form drops which, being heavier than the air, fall to the ground as rain.

1. What is explained in the first paragraph? What in the second? What in the third?
2. Learn the meaning of *evaporate*, *invisible*, *contact*, *visible*, *moisture*, *condense*, *masses*, *particles*.
3. Perform and report the experiments suggested.
4. Learn other facts about rain, and talk them over in class. Without the help of your book, write three or four paragraphs on the subject.
5. Look up and tell a story about James Watt.

—147—

## BEFORE THE RAIN

### A Study of Poetic Pictures

We knew it would rain, for all the morn,  
A spirit on slender ropes of mist  
Was lowering its golden buckets down  
Into the vapory amethyst

Of marshes and swamps and dismal fens,  
Scooping the dew that lay in the flowers,  
Dipping the jewels out of the sea,  
To sprinkle them over the land in showers.

We knew it would rain, for the poplars showed  
The white of their leaves, the amber grain  
Shrank in the wind — and the lightning now  
Is tangled in tremulous skeins of rain.

— THOMAS BAILEY ALDRICH.

**Conversation.** — Have you ever seen “the sun drawing water,” as children sometimes call it? Tell how

the sun and sky looked at such a time. What lines in the poem seem to describe this appearance? Are there really any slender ropes and golden buckets dipping up the water? To what fact does this word picture refer? How are clouds formed?

What is the color of amethyst? What does the word stand for here?

What five sources of the vapor that formed the clouds are mentioned in the second stanza?

How many signs of the coming rain are mentioned in the poem? Name them. What is the meaning of the word *tremulous*? What is the usual meaning of *skein*? What does the word mean here?

*Commit the poem to memory.*

### —148—

#### PROSE AND POETRY

In the lesson on page 158 we had a simple explanation of how rain is produced. It contains a series of plain statements about the evaporation of water, the formation of clouds, and the cause of rain. Each sentence states a fact. It is evident that the person who wrote the explanation was not trying to write something beautiful but rather to make the explanation plain, simple, and easily understood.

The poem in the last lesson shows you another view of the same subject. It gives you the poet's view. It shows how a plain, common occurrence like a thun-

derstorm calls up in the poet's imagination a series of beautiful pictures.

Be sure you see the word pictures — the sun letting down the golden buckets and scooping up the dew and the jewels (drops) of water, the poplars showing the white of their leaves, the grain bending before the wind, and finally the lightning mingled with the pouring, whirling rain.

Which is more beautiful, the plain scientific explanation in Lesson 146 or the pictures formed by the poet's imagination in Lesson 147? Why do you think so?

— 149 —

THE CLOUD

*As you read these verses, try to think of the cloud as a person who is talking to you and telling you what she does: —*

I bring fresh showers for the thirsting flowers  
From the seas and the streams;  
I bear light shade for the leaves when laid  
In their noonday dreams.  
From my wings are shaken the dews that waken  
The sweet buds every one,  
When rocked to rest on their mother's breast,  
As she dances about the sun.  
I wield the flail of the lashing hail,  
And whiten the green plains under;  
And then again I dissolve it in rain,  
And laugh as I pass in thunder.

—SHELLEY.



What is meant by "thirsting flowers"? Where do the showers come from? What is meant by "noonday dreams"? When the sun is very hot and the ground very dry, do the leaves droop as if asleep? Does a cloud have wings? In what respect is a cloud like a bird? When does the dew fall? What is thought of as the mother of buds and flowers? What is a flail? Why is hail spoken of as a flail? Why is hail called "lashing"? How does it feel to have snow driven into your face by a strong wind?

*Go over the lines again. Name all the things which the cloud does. Memorize the lines.*

—150—

EXERCISES IN DESCRIPTION

**Conversation.** — Is there near your home a lake or a pond; a creek, a brook, or a river? If so, tell:—

1. Which form named above have you in mind? What is its proper name? How did it get this name?
2. Where is the water? How do you get to it? What are its surroundings?
3. How does the water look? What use is made of it?
4. Why do people visit it in summer? in winter?

**Written Exercise.** — *Write one or more paragraphs describing a body of water.*

**Word Study**

Can you use any of these words in your description?

Is, lies, flows, runs, murmurs, chatters, nestles, still, running.

## — 151 —

## PERSONIFICATION

When an animal or thing is represented as thinking, talking, or acting like a person, the animal or thing is said to be **personified**. In the poem referred to on page 161 the cloud is personified, or represented as talking like a person and telling what she does.

What is personified in the fable on page 154? How are these words written?

When an animal or thing is personified, the name is often written with a capital letter.

Where do rhymes usually come in lines of poetry? Where do some of them come in this poem? Find both kinds.

## — 152 —

## AN EXERCISE IN DICTATION

"Good morning, Apothecary. Have you anything that's good for a sick headache?"

"My lad, that's a bad complaint for a holiday. Are you from the mansion on the hill?"

"Yes, sir, I'm one of the farm servants there."

"Does the headache come often?"

"No, but it is very bad when it comes."

"We'll soon remedy that, my lad. Come here. Shut your eyes and smell this."

The lad did exactly as he was told and—fell from the chair, overcome by the strong stuff in the apothecary's bottle. As he raised himself slowly, the apothecary asked, "Now, my lad, is your headache gone?"

"Oh, sir, it's not *my* head I was talking about. It's my mistress who has the headache!" — FRITZ REUTER. (*Adapted.*)

*Explain the following as used in the story : quotation marks, contractions, commas.*

What title do you suggest for the story ?

— 153 —

SINGULAR AND PLURAL NOUNS

*Pick out the nouns in the following sentences : —*

The pod was green.

The pods were green.

Notice that the same noun is used in both sentences. What is it? How many things does the noun name in the first sentence? Does the noun in the second sentence name one or more than one thing?

**A noun that names one person or thing is called a singular noun ; *pod* is a singular noun.**

**A noun that names more than one person or thing is called a plural noun ; *pods* is a plural noun.**

*Read aloud the following words.* In which column do you find singular nouns? In which column do you find plural nouns?

- |               |               |
|---------------|---------------|
| 1. One book.  | Two books.    |
| 2. One fox.   | Three foxes.  |
| 3. One brush. | Four brushes. |
| 4. One fence. | Five fences.  |
| 5. One catch. | Six catches.  |
| 6. One day.   | Seven days.   |

*Spell aloud the first singular noun given above. Spell aloud the first plural noun. What difference is there in the spelling of these two words? Spell the other nouns. Learn this rule :—*

**Most plural nouns are formed from singular nouns by adding *s* or *es*.**

**Written Exercises.**— I. *Copy the plural nouns given above.*

II. *Change these singular nouns to plural nouns :—*

paper, pen, pencil, bay, key, toy, guy, gulf ;  
ax, latch, glass, fish, sense, noise, inch, starch ;  
picture, mesh, coat, potato, match.

*Write both forms of these words. Read them aloud in class. Use them in oral sentences. Make lists of your own, giving singular and plural nouns.*

— 154 —

PLURAL NOUNS

**A. When *y* is changed to *i* and *es* is added.**

New York is a large city.

New York and Chicago are large cities.

*Notice the words city, cities.* Which is a singular noun? Which is a plural noun? The singular noun *city* ends in the letter *y*, preceded by the letter *t*, which is a consonant. In the plural noun *cities* *y* has been changed to *i* and *es* has been added.

**Exercises.**— I. *Study these words which follow the above rule. Learn to spell them.*

SINGULAR	PLURAL	SINGULAR	PLURAL
fly	flies	cry	cries
baby	babies	lady	ladies
kitty	kitties	pussy	pussies
daisy	daisies	lily	lilies

II. *Use the above words in oral sentences.*

III. *State how plural nouns are formed from singular nouns which end in y preceded by a consonant.*

**B. Some Nouns that end in o**

Leonidas was a hero.

His Spartans were heroes.

*Notice the words hero, heroes.* The singular noun *hero* ends in *o*, preceded by a **consonant**. Such nouns usually form the plural by adding **es** to the singular.

**Exercise.** — *Study the following words :—*

echo	potato	tomato	volcano	tornado
echoes	potatoes	tomatoes	volcanoes	tornadoes

**C. Nouns that change v to f**

The leaves were yellow.

The leaf was yellow.

What noun is the subject of the first sentence? of the second sentence? What is the difference in the meaning of these two words?

*Notice that the singular noun ends in f.* In the plural form the letter **f** has been changed to **v** and **es** has been added.

**Exercise.** — *Study the following words. Learn to spell them. Use them as subjects of sentences. Which nouns are singular? Which are plural?*

knife	knives	half	halves	self	selves
life	lives	calf	calves	shelf	shelves
wife	wives	wolf	wolves	loaf	loaves

#### D. Nouns that do not add s

Twelve inches make one foot.

Three feet make one yard.

What noun is used in the singular form in the first sentence and in the plural form in the second?

**Exercise.** — I. *Study the following nouns. Learn to repeat and to spell them. Use them in sentences.*

man	men	goose	geese	ox	oxen
woman	women	foot	feet	mouse	mice
child	children	tooth	teeth	one sheep	ten sheep

A few nouns have the same form for the singular and the plural; as, *one deer, four deer.*

Letters, figures, and signs are made plural by adding an apostrophe and s; as, Dot your *i*'s and cross your *t*'s.

II. *Write the plural forms of the following singular nouns:—*

church	piano	tooth	lady	story
fox	hero	brush	half	stitch
leaf	goose	city	potato	army
chief	monkey	voice	thief	daisy

## — 155 —

## WHEN TO USE CERTAIN WORDS

It is easy to make mistakes in the use of **is**, **was**, and **has**, especially when one of these words comes before its subject. This often happens in questions and after the word *there*. In the sentence, "There are many hills in New Hampshire," the subject is "many hills."

*Do not use is, was, or has if the subject is plural.*

**Exercises.** — I. *Fill the blanks with is or are.*

1. There — two squirrels in this cage.
2. Where — my new books ?
3. There — something I want to tell you.
4. What — those men looking at ?
5. In front of our house there — four trees.

II. *Fill the blanks with was or were.*

1. There — much snow on the ground.
2. — there ever two other boys like George and Frank ?
3. Perched high on a tree — six crows.
4. When — these houses built ?
5. I thought there — pictures in the book.

III. *Fill the blanks with has or have.*

1. What — the girls been doing ?
2. There — been four fires this week.
3. — the children's playhouse been painted ?
4. Why — the apples not been picked ?
5. What — the mice done to your book ?

## — 156 —

## A PICTURE STUDY

*Study the picture on the next page.*

What do you learn from it about the following?

The meaning of the word *statue*. Name of the statue.

The bearing or attitude of King Arthur.

The dress of a soldier in that age. His weapons.

Into what great classes were people then divided?

## — 157 —

## AN EXERCISE IN READING

## How Arthur became King

There once lived in Britain a great king named Uther. When he died every lord in the land wanted to become king in his place. Now King Uther had a son whom he had secretly sent to a good knight to be brought up. The boy's name was Arthur; the good knight's name was Sir Ector. Arthur, knowing nothing of King Uther, believed that Sir Ector was his father and loved him dearly.

To settle the bitter strife for King Uther's throne the Archbishop of Canterbury at Christmas called the nobles together in a splendid church. Suddenly, there rose in the churchyard a great white stone bearing an anvil; in the anvil was a shining sword; on the sword in letters of gold stood these quaint words: "Whoso pulleth out this sword of this stone and anvil is rightwise king born of all England."

Immediately every lord tried to pull out the sword. Not one could move it. A day was set for a second trial. Splendid





STATUE OF KING ARTHUR AT INNSBRUCK.

games and contests were planned, and to these games came Sir Ector, Sir Kay, his real son, and Arthur.

Sir Kay desired to enter the contests, but alas! he had forgotten his sword. Arthur offered to ride back for it. When he reached the castle, where Sir Kay had left it, he could not get in; every one had gone to London for the games. It was then that Arthur remembered seeing a sword in a churchyard as he was riding by. Off he hurried to get it. Yes, there it was, a great sword in an anvil, resting on a huge white stone! Arthur seized the sword, drew it forth without trouble, and, at full speed, rode with it to Sir Kay.

When Sir Ector learned that Arthur had brought the sword, he commanded him to return to the churchyard and to take out the sword in his presence. This was done. But when the Archbishop of Canterbury heard what had happened, he ordered the sword to be put back again.

At Eastertide, kings and princes, lords and nobles, came from far and near. Each tried with might and main to release the sword. It would not stir. Then Arthur came. At the touch of his hand, the sword seemed fairly to leap from the anvil. Still, the lords were not satisfied. They demanded another trial, and after that, others. Each time, Arthur alone could remove the sword.

At the last trial, the common people also were present. When Arthur drew forth the sword and raised it aloft, they shouted and called him king, and declared that they would fight any lord who refused to obey him. So Arthur became King of Britain, but in his heart there was sadness as well as joy; joy because he was the rightful king of a fair country, but sadness because he was not the rightful son of Sir Ector, whom he so dearly loved.

## — 158 —

**For the Study Period.** — *Read the story through silently. Find answers to the following questions: —*

I. Who was King Uther? What happened at his death? Who was Arthur? Who was Sir Ector? Why did not Arthur become king at once?

II. Who took steps to settle the dispute about King Uther's throne? How? What happened in the churchyard?

III. How did the first trial end? Did Arthur take part in it? Why did Arthur come to London?

IV. Who was Sir Kay? What did he wish to do? What sword did Arthur bring to him?

V. When Sir Ector saw the sword, what did he do? What did the Archbishop do?

VI. Who were present at the next trial? What happened? Why were the nobles not satisfied?

VII. Who were present at the last trial? What did they do? Who, then, really chose Arthur to be king? How did Arthur feel about all this honor? Why?

**For the Class Period.** — I. *Read the story aloud, without interruption.* Are all the incidents clearly pictured in your mind?

II. *Tell the story from beginning to end.* Add to it anything that you think will make your hearers see its action or understand the characters more clearly.

III. *Write a paragraph, giving such part of the story as your teacher directs.* Study each paragraph to learn what part of the story is related in it.

**Home Reading**

The story told in this lesson is very incomplete, but it serves to introduce to you King Arthur. Do you care to know more about him? His deeds are quaintly described by Sir Thomas Malory, but some one will have to explain the language of that old book to you. A Southern poet, Sidney Lanier, rewrote the story in a book called "The Boy's King Arthur"; perhaps you can read that or some other.

If you read any of these accounts, learn the following incidents in the life of King Arthur and tell them at the morning or Friday afternoon exercises.

How King Arthur obtained the wonderful sword Excalibur.

How King Arthur came into possession of the famous Round Table at which sat one hundred and fifty knights.

How tenderly King Arthur loved the fair Queen Guinevere, and what splendid deeds he did for her sweet sake.

How Arthur returned the sword Excalibur to the waters whence it came, and then was himself borne away out of the sight of men for evermore.

— 159 —

**REVIEW**

*From the story beginning on page 169 pick out examples which show the following: —*

1. How titles of stories are written.
2. How a paragraph is indented.
3. How the first word of every sentence begins.
4. How declarative sentences are punctuated.
5. How exclamatory sentences are punctuated.
6. How names of persons and places begin.
7. How titles of persons are written.

8. How names of holidays begin.
9. How most singular nouns become plural.
10. How quotation marks are used.

— 160 —

### HOW NOUNS SHOW POSSESSION

1. This is the girl's book.
2. These are the girls' books

*Read aloud the first sentence.* Whose book is named in it? How many books are named? How many



girls are named? The *girl's book* means *the book owned by the girl*. An apostrophe and *s* (*'s*) are added to the singular noun *girl* to show ownership or possession; thus, *girl's*.

*Read aloud the second sentence.* Whose books are named in it? Is more than one book spoken of? Is more than one girl spoken of? *The girls' books* means *the books owned by the girls*. An apostrophe (*'*) alone

is added to the plural noun *girls* to show possession; thus, *girls'*. Notice that *girls* is a plural noun which ends in *s*.

**Exercises.** — I. *Study the following groups of words.* Which are singular nouns that show possession? How do they show it? Which are plural nouns that show possession? How do they show it?

The boy's knife.	The boys' knives.
The horse's tail.	The horses' tails.
The cat's tongue.	The cats' tongues.
The lady's purse.	The ladies' purses.
The baby's bib.	The babies' bibs.
The carpenter's tools.	The carpenters' tools.
The king's palaeae.	The kings' palaces.
The teacher's books.	The teachers' books.
The wolf's tracks.	The wolves' tracks.

II. *Use the above groups of words as subjects of sentences. Write the sentences on the blackboard.*

— 161 —

Bring me the children's books.

*The children's books* means *the books owned by the children*. An apostrophe and *s* are added to the plural noun *children* to show possession; thus, *children's*. Notice that *children* is a plural noun which does not end in *s*.

**Exercises.** — I. *Study the following groups of words.*

Which are singular nouns that show possession? How do they show it? Which are plural nouns that show possession? How do they show it?

The child's toy.	The children's toys.
The man's ticket.	The men's tickets.
The sheep's fleece.	The sheep's fleeces.
The woman's hat.	The women's hats.
The fisherman's luck.	The fishermen's luck.
The fireman's pay.	The firemen's pay.

II. *Use the above groups of words as subjects of sentences. Write the sentences on the blackboard.*

III. *Select from this book five singular nouns and five plural nouns that show possession. Explain how each shows possession.*

— 162 —

REVIEW

1. What is a singular noun? Name one.
2. What is a plural noun? Name one.
3. How do most singular nouns become plural?
4. Spell the plural of *cherry, mosquito, gulf, bay, key, boy*.
5. How do singular nouns show possession?
6. How do plural nouns ending in *s* show possession?
7. How do plural nouns not ending in *s* show possession?
8. Which forms of the verb *to be* do you use with singular nouns, *is* or *are*, *was* or *were*? with plural nouns?
9. Which form do you use with plural subjects, *has* or *have*? Which with singular subjects?

## — 163 —

## PARAGRAPH WRITING

## The Topic Sentence

I. *Choose one of the following sentences. Expand it into a paragraph by telling details that interest you.*

1. The morning glory is a pretty flower. *Add at least two sentences, telling what things make it pretty.*

2. The walk to school is (or is not) interesting. *Add three sentences, mentioning things you see.*

What is the name or topic of your paragraph?

**The sentence that contains the name or topic of a paragraph is called the *topic sentence*.**

II. *Choose one of the following topics. Write a paragraph about it.*

1. Dogs have often saved lives. *Tell a case you know.*

2. Æsop told many fables. *Name some you know.*

3. Brave men are also courteous. *Tell about General Lee, or any other brave man whom you admire.*

III. *Choose one of the following topics. In class write about the topic as good a paragraph as you can in the time your teacher gives you.*

1. Trees ought to have good care. *Add at least three sentences, telling why.*

2. The school grounds should be kept in good order. *Add at least four sentences, telling why.*

3. Children should sit erect while studying. *Tell why.*

4. Skating is good exercise. It — *Tell what it does.*



5. Helen Keller is one of the most remarkable persons in the world. When she was a little child she —

*Finish the paragraph by telling why she is remarkable.*

— 164 —

AN EXERCISE IN READING

*Read the following description: —*

**Little Sunrise**

He was just an ordinary sort of boy, but there was not another like him in all Muskoma; because Muskoma was an Indian village and all the other boys were redskins. Their skins were not really red, you know, only ruddy brown; and



certainly the white boy's skin was not white, because the sun and the wind had tanned it almost as ruddy brown as an Indian's. What made him different from all the rest of the Muskoma boys was his hair; because it was red and curly, and theirs was black and straight.

There was another thing that made him different from all the Indian boys. They could sit still, and he could not, except when Ossawippi, the old chief, was telling him a story, and even then it wasn't what an Indian would call sitting still. The only time he was really still was when he was fast asleep in bed. When he was awake everybody else had to wake up

too. That was why the Indians called him Little Sunrise, though perhaps the color of his hair had something to do with it. His real name was Rennie. At least, that is what his father and mother called him. They called him Reginald when they wanted to be very severe.—HOWARD ANGUS KENNEDY in "New World Fairy Book."

*Shut your eyes and think how Little Sunrise looked. Answer these questions : —*

Whom does the selection describe? What kind of boy is he called? With whom is he compared? How does the first paragraph say that he is like the Indian boys? How does it say that he is different from them?

What difference is described in the second paragraph? What do you learn in this paragraph about the boy's names? Are you called by different names?

— 165 —

## SYNONYMS

1. *Study the following verbs, and place the synonyms in groups : —*

injure	answer	attempt	try
endeavor	harm	damage	declare
reply	tell	assert	respond

2. *Find the synonyms among these verbs : —*

ascend	help	climb	aid
assist	mount	lessen	labor
work	diminish	decrease	toil

3. *Use the verbs in short oral sentences.*

— 166 —

## PRONOUNS

*Study the following sentences : —*

1. Patrick is sorry that he spilled the ink.
2. Gertrude was here ; we saw her.
3. I caught a bird, but it flew away.

Who spilled the ink? If the noun *Patrick* were used, the sentence would read, *Patrick is sorry that Patrick spilled the ink.* How do you like the sound of that? The little word *he* is used instead of the noun *Patrick*.



Whom did we see? What word is used instead of the noun *Gertrude* in the second sentence?

What flew away? What word is used instead of the noun *bird* in the third sentence?

Words used to take the place of nouns are called pronouns ; the words *he*, *her*, *we*, *I*, *it*, are pronouns.

**Remember. — A pronoun is a word used instead of a noun.**

TO THE TEACHER. In the Second Book the possessive forms *my, his, her, its, our, your, their*, etc., are classified as pronominal possessive adjectives, but at this stage of the pupil's progress it seems better to treat them simply as pronouns expressing possession.

## — 167 —

## PRACTICE

**Exercises.** — I. *Use the words she, her, instead of Laura to improve these sentences : —*

Laura has cut Laura's finger. Laura says that the cut does not hurt Laura very much.

What do you call words used instead of nouns ?

II. *Use pronouns to fill the blanks. Instead of what noun is each pronoun used ?*

1. Ernst has lost — knife.
2. — feels very sorry about losing —.
3. Perhaps the teacher has — in — desk.
4. All the boys looked under — desks for —.
5. Perhaps — father will buy — another.

III. *Learn this list of pronouns : —*

1. I, my, me ; we, our, us ; ours, mine.
2. You, your, yours.
3. He, his, him ; they, their, them ; theirs.
4. She, her, hers ; it, its.
5. Who, what, which, that.

IV. *Write ten sentences, using some of the pronouns given above.*

**Remember.** — Nouns and pronouns are called substantives.

## — 168 —

## A QUOTATION WITHIN A QUOTATION

Two men were journeying together, enjoying each other's company. One of them picked up a bright iron ax that lay in the road, saying to his companion, "I have found an ax." "Nay, my friend," replied the other, "do not say *I*, but *we* have found an ax." Turning around, they saw the owner of the ax pursuing them. The finder of the ax cried: "O dear! we are caught." "Nay," replied his mate, "keep your first mode of speech, my friend. What you thought right then, think right now. Say, '*I am caught,*' not '*We are caught.*'"

Upon which words does the point of the story depend? *Select the pronouns. Tell what word each pronoun stands for.*

**Observation.** — *Study the last sentence in the story.* It shows how one quotation may be included within another. In that case single marks ( ' ' ) inclose the second quotation.

*Find a quotation within a quotation in the story on page 64.*

## — 169 —

## PERSONAL PRONOUNS

Mr. Ludwig was interested in getting a position for a boy named Henry Kemp. Mr. Ludwig called up Mr. Forbes on the telephone and told him what he knew about Henry. This is what he said:—

"Hello! hello! Is this Mr. Forbes? *I* hear that Henry Kemp has applied for a position in *your* store. Henry was

employed last summer to work around *my* house and garden, and *his* faithful service pleased *me* very much. *I* think *he* would please *you*. *I* hope *you* will give *him* a trial."

In this talk over the telephone, who was the person speaking? Who was the person spoken to? Who was the person spoken of?

What pronouns stand for the person speaking? for the person spoken to? for the person spoken of?

A pronoun that shows by its form whether it stands for the person speaking, the person spoken to, or the person spoken of, is called a *personal pronoun*.

*Find all the personal pronouns in the telephone message.*

Pronouns that stand for the person *speaking* are called pronouns of the *first person*; as, *I, my, me*.

Pronouns that stand for the person *spoken to* are called pronouns of the *second person*; as, *you, your*.

Pronouns that stand for the person *spoken of* are called pronouns of the *third person*; as, *he, his, him, she, her, it, they, them*.

**Exercise.** — *Find the personal pronouns in the selection on page 182. Tell whether each pronoun is of the first, second, or third person. Name the noun to which each pronoun refers.*

— 170 —

## HOW TO USE PERSONAL PRONOUNS

Many people make mistakes in using personal pronouns. Most mistakes of this kind arise from using subject forms as objects and object forms as

subjects. This exercise will help you to overcome wrong habits in the use of pronouns.

Remember that the pronouns *I, we, he, she, and they*, are properly used as *subjects*; also as *complements* after forms of the verb *to be* (page 142) or verb-phrases ending in *be*.

The pronouns *me, us, him, her, and them* are properly used as *objects*.

*You* and *it* may be used as subjects or objects.

Remember that two words may be used together as the subject of a sentence; as, "Jason and I came late"; also that two words may be the object of one verb or of some other word; as, "Father praised him and me," "I sat between him and Tom."

*Use all the above pronouns in short oral sentences.*

**Exercise.** — *In the following exercise choose the proper word in each sentence: —*

1. He and (I, me) met at the gymnasium.
2. Her mother and (she, her) set out yesterday.
3. Did the teacher refer to you or (I, me)?
4. (We, us) boys are planning a sleigh ride.
5. (She, her) and Jane refused to go.
6. Luke was standing between John and (he, him).
7. (They, them) are the men we saw on the bridge.
8. (They, them) and (we, us) then hurried away.
9. (He, him) and (I, me) were feeding the squirrels.
10. Between you and (I, me) Dick is mistaken.
11. All except (she, her) refused to enter the room.
12. I am taller than (she, her).

13. Did you refer to Sara or (I, me) ?
14. They can do nothing without Kate and (we, us).
15. The teacher says you and (I, me) may use the piano.
16. Who wants an apple ? *Answer* (I, me).
17. Is it (she, her) ? No, it is (he, him).
18. Who told you it was (we, us) ?
19. I think it must be (he, him).
20. People say it was (I, me).

—171—

## THE ORDER OF PRONOUNS

*Copy this stanza from "A Boy's Song": —*

Where the pools are bright and deep,  
Where the gray trout lies asleep,  
Up the river, and o'er the lea,  
That's the way for Billy and me.

—JAMES HOGG.

Would you not like to visit the pleasant spot described in the above lines ? *Notice the last line.* The pronoun *me*, which stands for the speaker, follows the noun *Billy*. That is the proper way in English.

**Exercises.** — I. *Fill the blanks with the pronoun me. Repeat the completed sentences aloud.*

1. He gave it to Sophie and —.
2. Here is some candy for you and —.
3. The girls are talking about Vincent and —.
4. Did you call mother or — ?

*Write five sentences like those given in this exercise. Read your sentences aloud.*





VISITING DAY AT THE HOSPITAL

*Geoffroy*

II. *Fill the blanks with the pronoun I. Repeat the completed sentences aloud.*

1. The teacher and — modeled that map.
2. The boys and — made the box.
3. Caroline or — must stay at home.
4. Louis and — have saved a dollar.

*Write five sentences like those given in this exercise.*

—172—

PICTURE STUDY AND COMPOSITION

*Study the picture on page 186.*

What do you see in the foreground of the picture? Who is the man? Why is he so anxious? Which little patient is he most interested in? How does this patient look?

What do you see in the background of the picture?

**Oral and Written Exercises.** — *Tell the story that the picture tells you.* Before beginning the story, set down the points about which you wish to talk or write. Next arrange them in some good order and stick to it. Find use for some of the following words.

anxious, worried	silent, quiet	asleep, awake
pathetic, sad	ill, sick	clean, cool
sufferer, patient	gazing, looking	happy, delighted

**Word Study**

*Foreground means the part that seems nearest to you.*

*Background means the part that seems farthest away*

## —173—

## MODIFIERS

Notice how the meaning of the first sentence below is changed by the addition of new words in the second and third sentences.

1. The clock ticks.
2. The old clock ticks slowly.
3. The old clock on the stairs ticks slowly.



Which word in the second sentence *describes* the clock?

What word shows *how* the clock ticks? What group of words in the third sentence shows *what old clock* is referred to?

The word *old* makes the meaning of *clock* more definite. The word *clock* alone applies to any clock, but *old clock* excludes all clocks that are not old. The word *slowly* makes the meaning of *ticks* more definite by showing in what manner the clock ticks. The group of words *on the stairs* shows definitely what *old clock* is meant.

**Remember.** — A word or group of words that makes the meaning of another word more definite is called a modifier.

**Exercise.** — *In the following sentences find words and groups of words that are used as modifiers:—*

1. Pauline finished her new dress to-day.
2. Tall trees once covered this grassy field.
3. The blacksmith has large and sinewy hands.
4. A sleeping fox catches few chickens.
5. Two stout horses drew this heavy load.
6. The judge rode slowly down the lane.
7. Felix always rides to school on his wheel.
8. We planted four trees before dinner.
9. The shop of the blacksmith stood under a spreading tree.
10. The timid deer immediately fled to the forest.
11. Do not eat your dinner in a hurry.
12. I see laughing Allegra and Edith with golden hair.
13. The boys fished in a deep pool for three hours.
14. The squirrel peeped slyly from the hazel shade.

— 174 —

### SUBJECT SUBSTANTIVE AND PREDICATE VERB

In the last lesson we began with the sentence, *The clock ticks*, and added modifiers until we had changed it to *The old clock on the stairs ticks slowly*. In this last sentence the group of words, *The old clock on the stairs*, is called the **complete subject**, and the noun **clock** (the main word of the subject) is called the **subject substantive**. Likewise *ticks slowly* is called the **complete predicate**, and the verb **ticks** (the

main word of the predicate) is called the **predicate verb**.

The subject substantive of a sentence is usually a noun or pronoun.

The complete subject is the subject substantive with its modifiers.

The predicate verb is a verb or verb-phrase.

The complete predicate is the predicate verb with any words that modify or complete its meaning.

**Exercise.** — *Find the complete subjects, subject substantive, etc., of the sentences on page 189.*

— 175 —

ADJECTIVES

*Study these sentences : —*

- |                   |                             |
|-------------------|-----------------------------|
| 1. Clouds gather. | 2. Dark clouds gather.      |
| 3. Children run.  | 4. Frightened children run. |

In Sentence 1 the word *clouds* may mean any kind of cloud. If you wish to tell what kind of cloud, you must use some word with the noun, as is done by the word *dark* in Sentence 2.

In Sentence 3 the noun *children* may mean any children; the word *frightened* is used in Sentence 4 to tell what kind of children. Words that are used with nouns to *add to* or *modify* their meaning in this way are called **adjectives**. *Dark, frightened,* are adjectives.

**Definition.** — **An adjective is a word used to modify the meaning of a substantive.**



A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY.

*Landseer.*

**Oral Exercises.** — I. *See this fine dog.* What other words than *fine* can you use with the noun *dog* to add to or modify its meaning?

II. *He is faithful.* What other qualities has he?

What are words that are used to modify the meaning of nouns or pronouns called? What adjectives have you changed in this lesson?

**Written Exercise.** — *Use in sentences these adjectives: —*

High, low; narrow, wide; clean, dirty; gentle, rude; orderly, disorderly; kind, unkind; black, white; honest, dishonest; good, bad; old, new; right, left.

Hungry, thirsty; hot, cold; purple, golden; fair, dark; cloudy, rainy, stormy.

**Word Study**

*To modify means to change.*

— 176 —

**OTHER ADJECTIVES**

*Read these familiar statements : —*

Four quarts make one gallon.

This small measure holds two quarts.

The word *four* is used with the noun *quarts* to modify its meaning by telling *how many*. *Four* is an adjective. What other words in the sentences answer to the question *how many* ?

The word *this* is used with the noun *measure* to modify its meaning by pointing out *which one*. *This* is an adjective.

**Exercises.** — I. *Use the following as adjectives in sentences : —*

Ten, thirty, thirty-one, second, this, these, that, those, many, few, no, all.

II. Many people use the word *them* when they ought to use *these* or *those*. *Repeat these sentences many times : —*

Bring me those pens.

These are the papers.

Hang these hats in the right place.

Sing those songs again.

Those are the most beautiful clouds I ever saw.

III. *Use those or them in the sentences below and give a reason for your choice. Never use them as an adjective.*

1. Please put — books on the shelves.
2. I thought — peaches were fine.
3. Which pencils do you prefer, these or — ?
4. Arrange your papers and put — in your desk.
5. What did you do with — marbles?
6. I gave — to my brother.

IV. *Use this and these of things near the speaker; use that and those of things farther away.*

1. — ring of mine cost two dollars.
2. What did — coat of yours cost ?
3. How far away are — clouds ?
4. I want to finish — letter.
5. — sleeves of mine are too long.
6. Wash — ink from your hands.
7. Please erase — pictures on the blackboard.
8. I cannot write with — pen.
9. I could not work — examples we had yesterday, but I find — much easier.

— 177 —

## THE HYPHEN

*Make a mental picture of the following : —*

A cornfield in July is a sultry place. The soil is hot and dry; the wind comes across the lazily murmuring leaves laden with a warm, sickening smell drawn from the rapidly growing, broad-flowing banners of the corn. The sun, nearly vertical, drops a flood of dazzling light upon the field over which



the cool shadows run, only to make the heat seem more in tense. — HAMLIN GARLAND.

I. Notice that the words *cornfield* and *broad-flowing* are each formed by joining two words together.

Words formed in this way are called **compound words**.

Notice also that the hyphen (-) is used to join the two parts of the word *broad-flowing*, but is omitted in the word *cornfield*.

As a rule, familiar compound words, like *cornfield*, are written without the hyphen, while unusual compounds, like *broad-flowing*, are written with the hyphen.

Numbers composed of two parts, like twenty-one, forty-second, are usually written with the hyphen.

II. Find on this or some other page a word that is divided at the end of the line. Why is it divided? What mark shows that a part of the word is on the next line? What two uses of the hyphen have you learned in this lesson?

**Remember.** — The hyphen is sometimes used to join the parts of a compound word.



The hyphen is used at the end of a line to show that a part of a word is carried over to the next line.

The division of a word at the end of a line must be made between two syllables. A word of one syllable cannot be divided.

**Exercises.** — I. *Find ten compound words without a hyphen and five with a hyphen.*

II. *Find ten words divided at the end of a line.*

III. *Write the numbers from forty to fifty; eighty to ninety.*

IV. *Divide the following words into syllables: —*

sultry	sickening	rapidly	shadows
dazzling	lazily	growing	intense
across	laden	banners	vertical

V. *Find five adjectives in the selection, and tell what noun each adjective modifies.*

— 178 —

## WORD BUILDING

The thousands of words in the English language are not all separate and distinct in their origin and meaning, but a large majority of them are formed from other words. For example, we can begin with the word *true* and build up the words *untrue*, *truly*, *truth*, *truthful*, *untruthful*, and *untruthfulness*.

If we know how to form several words from one word in this way, we have a means of rapidly increasing our store.

A letter, syllable, or word joined to the beginning of a word to modify its meaning is called a *prefix*.

A letter, syllable, or word joined to the end of a word to modify its meaning is called a *suffix*.

In the word *untruthful*, the syllable *un* is a prefix, and *ful* is a suffix.

## — 179 —

### A STUDY OF SOME PREFIXES

1. **Un** before an adjective means *not*. *Join the prefix un to these adjectives, and notice the change in meaning:—*

happy	true	usual	steady	equal
wise	kind	lucky	healthy	lawful
real	ripe	holy	likely	pleasant

Use each of the new adjectives in a short sentence; as, "The story is untrue." Find in your reader ten adjectives beginning with **un**.

TO THE TEACHER. — Pupils should be given practice on each prefix and suffix (1) by means of the words that follow; (2) by using each new word in a sentence; (3) by finding similar uses of the given prefix or suffix in their reading lessons.

2. **Un** before verbs means *back* or *in the opposite way*; as, *furl* = to fold or roll up; *unfurl* = to open or roll out.

hitch	fasten	cover	tie	loose
roll	furl	twist	tangle	bolt

3. **Over** = *above* or *too much*; as, *oversleep* = to sleep too long.

arch	flow	burden	load	draw
spread	hang	work	look	do

4. **Mis** = *doing the thing wrongly, making an error in doing it*; as, *misbehave* = behave wrongly.

understand	take	spell	place	manage
judge	print	guide	quote	pronounce

5. **Dis** = *not* or *the opposite of*; as, *disagree* = not to agree, to quarrel.

appear	obey	approve	own	mount
please	honor	arrange	band	claim

6. **In, im, il, ir,** = *not*. Any one of these prefixes placed before an adjective makes a new adjective having an opposite meaning; as, *inactive* = not active. All these prefixes are different forms of the one prefix **in**.

capable	perfect	visible	patient	distinct
mortal	liberal	regular	legible	famous

**Exercise.** — *Find the prefixes in the following sentences, and tell how each is used:* —

1. Edward was a clumsy, overgrown boy. 2. You have been misinformed. 3. When Jackson had once made up his mind, he was immovable. 4. George, please unharness the horse. 5. Do not drink impure water. 6. Why do you dislike Henry? 7. The sewing class has been discontinued. 8. The speaker was very uninteresting.

## WORD PICTURES IN POETRY AND PROSE

## November

I hear the sigh of trees that sway  
Their branches overhead;  
Their sad moan seems to tell that they  
Are filled with winter's dread.  
And everywhere earth shows decay —  
Grass, flowers, and leaves all dead.  
Think thou to claim me, gloomy day?  
My heart is spring instead.

— THOMAS WILDEY.

*Write these beautiful lines from memory.*

## January

*Write the following from memory or dictation: —*

January! Darkness and light reign alike. Snow is on the ground. Cold is in the air. The winter is blossoming in frost flowers. Why is the ground hidden? Why is the earth white? So hath God wiped out the past; so hath He spread the earth like an unwritten page for a new year! Old sounds are silent in the forest, and in the air. Insects are dead, birds are gone, leaves have perished, and all the foundations of soil remain. Upon this lies, white and tranquil, the emblem of newness and purity, the virgin robes of the yet unstained year! — HENRY WARD BEECHER.

**Exercise.** — What differences have you noticed between prose and poetry? Talk with your teacher about them.

— 181 —

## THE STUDY OF A PICTURE



Ruysdael.

LANDSCAPE WITH MILL.

*Study this interesting picture until you have, in your mind, a picture of what the artist saw in the real landscape, and can almost hear what he heard.*

*Write about:—*

I. The point of land on which the mill stands, its irregular shore, the gentle slope, the trees, the houses, the mill towering over all; colors in the real landscape.

II. The mill—a giant in size, its great creaking arms.

III. The water lapping the shore. IV. The sky.

## — 182 —

## LESSON ON SYNONYMS

1. *Study the following adjectives, and arrange the synonyms in groups:—*

expensive	jubilant	horrible	joyous
cunning	costly	dear	awful
sly	happy	crafty	famous
terrible	vast	celebrated	huge

2. *Arrange groups of synonyms from these adjectives:—*

sure	accurate	cowardly	ingenious
correct	dangerous	brave	daring
timid	fearful	expert	perilous
skillful	courageous	risky	certain

3. *From the following adjectives pick out pairs of words that have opposite meanings:—*

bright	polite	merry	beautiful
lazy	dull	rude	well-bred
busy	vulgar	present	industrious
idle	absent	ugly	sad

4. *Use many of the above adjectives in sentences, either oral or written, as your teacher directs.*

5. *Think of a synonym for each adjective used below:—*

wretched men	fearless soldier	handy tools
peaceful scene	swift current	feeble words
fierce tiger	angry bull	rich women

## — 183 —

## TWO FAMOUS EXPLORERS

## A Review

I. *Tell the subject and predicate of each sentence :—*

The early French missionaries in North America were heroic men. They endured many hardships. Among these missionaries was the brave Father Marquette. Friendly Indians told him of a great river in the West. Marquette was joined by another daring explorer named Joliet.

These two men decided to explore the mysterious river. They had two canoes, a small stock of dried meat, and five men. The little company set out on a beautiful day in May, 1672. Many times they were attacked by unfriendly Indians. They continued their dangerous journey as far as the Arkansas River. No other white men had ever sailed such a long distance on the Mississippi River.

The journey back was very difficult. Four months of hard labor were spent in returning to Lake Michigan. They had traveled twenty-four hundred miles. Few men have been more useful to the world than these two explorers.

II. *Tell the subject of each paragraph. Make an outline.*III. *From the above sentences select five examples of each part of speech, indicated below, and arrange them in columns as follows :—*

NOUNS		VERBS		PRONOUNS		ADJECTIVES
-------	--	-------	--	----------	--	------------

IV. *Make a list of five common nouns and five proper nouns.*



## HELPING THE SHOEMAKER

*Read the following lines:—*

For you, along the Spanish main  
A hundred keels are plowing;  
For you, the Indian on the plain  
His lasso coil is throwing;  
For you, deep glens with hemlock dark  
The woodman's fire is lighting;  
For you, upon the oak's gray bark  
The woodman's ax is smiting.

For you, from Carolina's pine  
The rosin gum is stealing;  
For you, the dark-eyed Florentine  
Her silken skein is reeling;  
For you, the dizzy goatherd roams  
His rugged Alpine ledges;  
For you, round all her shepherd homes,  
Bloom England's thorny hedges.

— JOHN G. WHITTIER.

The poet wrote these lines to show that many different people, in widely separated parts of the world, work together to produce a shoe. Tell in your own words who these people are, what each person does, and where and how each one carries on his part of the work.

**Exercise.** — Try to think of all the people who have helped in producing some common article of clothing, food, or furniture; as, a coat, a pair of gloves, or a spool of cotton thread. After you have thought

carefully about the matter, write at least two paragraphs about the subject you select.

In each of the above stanzas there are four word pictures.

*Try to find each picture and see it in your imagination.  
Draw on paper a real picture of one of these scenes.*

—185—

## WHAT MY OLD SHOE TOLD

### An Exercise in Story-Telling

“Here goes,” said a small boy, as he picked up an old shoe to toss it into a box of rubbish.

“Not so fast, not so fast,” he heard some one say softly; “we have been companions so long; do let me tell my story before I am buried out of sight forever.”

The puzzled boy turned quickly. No one was in sight. Again he heard a voice, this time it was close to his ear. “Yes, we have traveled together a long time,” it said. “How well I remember the first time you tried me on! It was —”

*Finish the story, telling the history of a shoe, thus:—*

1. The skin of an animal.
2. In the tannery.
3. In the shoe factory.
4. In wear.
5. Worn out.

*Prepare a similar outline for a story of one of the things named below. Write the story.*

1. An old overshoe. 2. A worn-out soldier coat. 3. A broken button. 4. A steel buckle. 5. A scrap of paper

## WAVES AFTER A STORM

## Degrees of Quality

The keeper (of the lighthouse) said that after a long and strong blow, there would be three large waves, each successively larger than the last, and then no large ones for some time, and that, when they wished to land in a boat, they came in on the last and largest wave. — THOREAU.



What quality belongs to all the three waves? Are these three waves all of the same size? How does the second wave compare with the first? How does the third compare with the second? How does the third wave compare with both the other waves?

In the expression *three large waves* the adjective *large* describes *waves*. The waves were of different sizes, but one is not compared with another; they were *all large*. In the words *each larger than the*

*last*, the second wave is compared with the first and the third wave with the second by changing the form of the adjective to *larger*. In the expression *the largest wave* the last wave is compared with all the others by changing the form of the adjective to *largest*.

Many adjectives change their form to express different degrees of quality. This change in the form of adjectives is called **comparison**.

1. The simple form of the adjective is called the **positive** degree; as, *weak, noble, happy*.

2. The form that expresses a higher or lower degree of the quality is called the **comparative** degree; as, *weaker, nobler, happier*.

3. The form that expresses the highest or lowest degree of the quality is called the **superlative** degree; as, *weakest, noblest, happiest*.

Most adjectives of one syllable, and some of two syllables, add *er* to the positive to form the comparative, and *est* to form the superlative.

In adding the endings *er* and *est* be careful about the spelling. (1) Drop final *e*: as, *pure, purer, purest*; (2) change final *y* to *i*: as, *handy, handier, handiest*; (3) double a final consonant when it is preceded by a single vowel; as *hot, hotter, hottest*.

**Remember.** — In comparing two persons or things use the comparative form; in comparing more than two use the superlative.

**Exercises.** — I. Copy the following sentences, filling each blank with the proper form of the given adjective: —

1. Lake Michigan is —— than Lake Erie (large).
2. The sun is —— than the moon (bright).
3. Which is ——, lead or water (heavy) ?
4. The grizzly bear is the —— of the bear family (fierce).
5. The best fishing is not always in the —— pool (deep).
6. Cotton needs a —— climate than wheat (hot).
7. In December the days are much —— than in June (short)
8. Which is ——, Texas, New York, or Vermont (large) ?
9. The weather is —— in the winter (cold).
10. The Amazon is the —— river in South America (long).

II. *Plan and write a composition suggested by the picture of the lighthouse.*

— 187 —

### THE GENTLEMANLY HORSE

#### Comparison of Adjectives

*Read:—*

A good horse is a perfect gentleman. He meets you in the morning with unmistakable pleasure. If you are near the grain bin, he will give you the most cordial welcome, if not to breakfast with him, at least to wait upon him in that interesting ceremony. His drinking is particularly nice. He always loves running water, in the clearest brook, at the most sparkling place in it.

See how many adjectives you can find in the above selection. Look at the adjective *most cordial*. It is a superlative form and yet is not formed by adding *est*, but by prefixing the word *most*. Find another superlative that is formed by prefixing *most*.

Many adjectives of two or more syllables form the

comparative by prefixing *more* or *less*, and the superlative by prefixing *most* or *least*; as: —

famous	more famous	most famous
useful	less useful	least useful

**Exercise.** — *Compare these adjectives by using more and most or less and least; as: —*

cordial	sparkling	interesting
productive	fertile	difficult
important	awkward	beautiful

— 188 —

### IRREGULAR COMPARISON

*Find the adjectives in the following stanza and compare all that you can.*

I remember, I remember  
 The fir trees dark and high;  
 I used to think their slender tops  
 Were close against the sky.  
 It was a childish ignorance,  
 But now 'tis little joy  
 To know I'm farther off from heaven  
 Than when I was a boy.

Some adjectives are compared **irregularly**. The most important are these: —

good	better	best
bad	worse	worst
little	less	least
much, many	more	most
near	nearer	nearest, next
far	farther	farthest

**Exercise.** — *Tell which degree is shown by each of the following adjectives. Use each form in a sentence.*

Lowest, easier, clearest, simpler, humble, better, deep, worst, richest, younger, worse, coldest, fine, most extensive, more difficult, next.

— 189 —

AN EXERCISE IN READING

Far away, in fair Japan, an old man dwelt with his numerous family. His great thatched farmhouse stood near the edge of a small plateau, overlooking a bay and the sea beyond. On the slopes below the plateau were rice fields. These brought him wealth, and furnished work for all the peasants of the region round about.

Below the rice fields lay a little village, following the curves of the shore. In the village, lanterns and banners showed that the harvest feast was in progress. The sea, the village, the green slopes, the level plateau, the lofty mountain, made a beautiful picture for the old man to see as he sat at his door with his little grandson Tada.

Suddenly he felt something queer—a long, slow, spongy motion. It was an earthquake! He looked at the sea. It had grown suddenly dark. *It was running away from the land.*

“Quick—very quick! Light me a torch,” he cried to his grandson. The child obeyed at once. Hurrying to the fields, the old man thrust the lighted torch into the grain. Instantly the flames burst forth. The little boy, in terror, ran after his grandfather, crying: “Grandfather! Why? Oh, why?” But the grandfather did not answer.

Presently the people saw the flames and came swarming up the hill like ants, every man, woman, and child came. “Grandfather is mad! I am afraid of him!” cried the boy

"Look!" shouted the old man, pointing to the sea; "see now if I am mad!"

At the edge of the horizon, they saw a long, dim line. It was as if the sea lifted itself to the sky. Then it came rushing toward the shore with a roar so terrible that every face grew pale. On, on it came until it burst upon the shore, and drove the spray far up the mountain side. It drew back, still roaring and tearing away rocks, trees, houses, everything. Twice, thrice, five times, the great wave struck and ebbed; then it returned to its place and stayed.

On the plateau, no one spoke for a time. All looked and looked and looked at the scene below. The village was not; the fields were not; the houses and temples were not; but above, on the plateau, they, the people, were all safe and sound. And there was the old man, by his own act made as poor as they! Gently the old man spoke, "You know now why I set fire to the rice." But the people shouted and did great honor to him, for he had saved their lives! — LAFCADIO HEARN. (*Adapted.*)

**Study of the Story.** — *Read this beautiful story through. Find these word pictures in it: —*

1. *The Home of the Old Man.* — What and where was it?
2. *The Village.* — Where did it lie? What made it look gay?
3. *The Earthquake.* — What did the old man feel?
4. *The Rice Stacks.* — Picture the rice in stacks ready to be sold; the old man running from one to the other with his torch. Picture the stacks ablaze.
5. *The Swarming of the Villagers.* — Why did the people stop their games? How did they come up the steep hill?
6. *The Tidal Wave.* — What did the people see when they looked out at the ocean? What did they hear?



7. *The People Saved.* — What happened on the plateau? *The village was not* means *the village existed no longer*; it was wiped out. What other things dear to all their hearts no longer existed? Who did exist? Who had saved them? What words contribute most to each word picture? In what order do the pictures follow one another?

— 190 —

THE RESCUE

Completing a Story

Following is the first part of a true story which appeared in a daily paper. Read it carefully, and then try to complete it. *Tell the whole story.*

Last evening Willie Gray, who lived in the upper part of New York, took his terrier, Spot, and went down to the Harlem River to sit on the pier and watch the boys swim in the river. There were at least a thousand people on the near-by piers, in the water swimming, and on the Harlem bridge just overhead.

Willie and his chums threw sticks out into the water and Spot brought them back until he was trembling with fatigue. Finally seeing how tired Spot was, Willie chained him so that he could not jump any more and forbade any one near throw ing sticks to tempt him.

When Willie had his head turned somebody threw a stick right by Spot's nose into the water, and the dog leaped in after it, dragging his chain with him. When Willie saw the dog jump, loaded with the chain, he hurriedly removed his coat and went in to save him. Spot had reached the stick in spite of his handicap, but his chain was pulling him down when

Willie got to him, grabbed him about the neck, and tried to swim back with him.

The crowd cheered, but at first nobody would go near the dog and his struggling master. Then James Grady, an engineer on a tug boat, saw the boy and jumped in to help.

*Finish the story.* Was Willie drowned or saved? What happened to James Grady and to Spot? Did all three lose their lives, or only one of them, or were all saved? How did the crowd feel over the result? Tell all the interesting things that happened.

— 191 —

## ADVERBS

*Study these sentences : —*

1. Come here.
2. Do it now.
3. Go quickly.

What is the verb in the first sentence? Notice the word *here*. It modifies the meaning of the verb *come* by telling **where** the person spoken to is to come.

What is the verb in the second sentence? The word *now* modifies the verb *do* by telling **when** the act is to be done.

What is the verb in the third sentence? The word *quickly* modifies the verb *go* by telling **how** the action is to be done. Words used with verbs to modify their meaning are called **adverbs**. *Here, now, quickly,* are adverbs.

**Exercises.** — I. *Make sentences, using the words back, forward, there, with the verbs sit, go, march.*

II. *Make sentences, using the words to-day, yesterday, never, with the verbs returned, start, lied.*

III. *Make sentences, using the words neatly, quietly, heartily, with the verbs laughs, writes, step.*

What are words used with verbs to modify their meaning called ?

What adverbs have you used in this lesson ?

— 192 —

ADVERBS WITH OTHER WORDS THAN VERBS

*Notice the words in italics: —*

1. How *extremely* quiet Isidore is !
2. How *very* carefully he works !

What adjective modifies the noun *Isidore* in the first sentence ? The word *extremely* modifies the adjective *quiet* by telling **how** *quiet* a boy Isidore is.

What adverb modifies the verb *works* ? The word *very* is used with the adverb *carefully* to tell **how** *carefully* the boy *works*. Words used with adjectives or adverbs to modify their meaning are called **adverbs**. *Extremely* and *very* are adverbs.

**Definition.** — An adverb is a word used to modify the meaning of a verb, an adjective, or another adverb.

**Exercises.** — I. *Use the word very to tell how good apples are ; how sweet honey is ; how black coal is.*

II. *Use the word too to tell how fast or how slowly some one runs, talks, eats.*

III. *Use the word unusually to tell how shy, pretty, frank, polite, interesting, foolish, studious, rich, poor, grateful, affectionate, wise, stingy, some persons are.*

What are words used to modify the meaning of verbs, adjectives, or other adverbs called? *Name five adverbs used in this lesson.*

**Written Exercise.** — *Copy adverbs from page 189.*

**Comparison of Adverbs.** — Some adverbs are not compared; some others are compared like adjectives; as, *soon, sooner, soonest*. Those ending in *ly* usually prefix *more* and *most* or *less* and *least*; as, *terribly, more terribly, most terribly*.

*Find five examples of the comparison of adverbs.*

— 193 —

POETIC COMPARISONS

There are other ways of comparing things besides changing the form of the adjective or adverb. When Hiawatha had built his birch canoe and had placed it in the water, the poet says:—

“And it floated on the river  
Like a yellow leaf in autumn.”

In these lines the canoe is compared with a leaf. How are these two things alike? Each is light, and each floats peacefully and noiselessly on the water.

The comparisons on page 205 deal with matters of fact. The comparison of the canoe with the leaf is poetic; its purpose is not so much to give information as to suggest a beautiful picture.

**Exercises.** — I. *Complete the comparisons suggested below: —*

**Example:** He ran like a deer.

He ran like —.	The dew glistened like —.
She sings like —.	Tom can swim like —.
They work like —.	His words cut like —.
His muscles are like —.	They fought like —.
He roared like —.	They were packed in like —.

The above comparisons are introduced by the word **like**. The word **as** is often used for this purpose.

II. *Use the following adjectives with as in comparing persons or things.*

**Example:** His hair was *as white as* snow.

white	strong	hard	smooth
swift	heavy	steady	sly
gentle	wise	clear	dark
bold	fresh	red	lively

*Like* should not be used instead of *as* in such sentences as, "Hold your pen *as* I do."

III. What persons or things are compared in each of these sentences?

The stars glittered like diamonds.

The girls are as busy as bees.

His words were as bitter as wormwood

Her lips were like rubies.

## — 194 —

## A SWISS LEGEND

Switzerland, lovely land of lake and mountain, was once under the iron rule of a cruel Austrian governor named Gessler. To show his power, the hateful Gessler stuck his cap on the end of a pole and commanded that every passer-by should bow before it.

It happened one day that William Tell, a brave Swiss, came down from his mountain home into the little village of Altdorf, bringing with him his little son Walter. The two passed the cap without saluting it, and Tell was arrested. As luck would have it, at that moment Gessler came riding along. Looking scornfully at Tell, he cried, "So you are the best marksman in the land, are you?" Up spoke little Walter then: "That he is! My father can shoot an apple from a tree one hundred paces away!"

"Oh, ho!" sneered Gessler. "Then let him shoot an apple from his son's head, eighty paces away, or let him die! Bind the boy to the tree yonder!" "Bind me!" exclaimed little Walter; "do you think I fear my father's arrow?" And he stood by the tree, while soldiers placed an apple upon his curly head. Again he cried, "Shoot, father dear, I am not afraid."

Tell, pale as death, bent his bow; the arrow flew straight to its mark; arrow and apple fell together to the ground. Unharméd, the boy ran to his father.

At this moment the enraged Gessler said harshly, "You took another arrow, Tell; what for?" "That, my lord," replied Tell, fearlessly, "would have found its way to your heart if I had harmed my son!"



WILLIAM TELL.

**The Study of the Story.** — Where is Switzerland? Is it truly a “lovely land of lake and mountain”? Look it up in your geography to observe how this is shown on the map of Europe. Look at a picture of Swiss scenery to see the difference between maps and pictures of a country.

To tell the story well, you should get the following outline or order of events clearly fixed in your mind. You can never tell a story well that does not live in your own mind first.

1. *The Austrian Gessler.* — What kind of man was he? What did he do to show his power?

2. *Tell and his Son.* — Where were they? What did they fail to do? What happened?

3. *Gessler, Walter, and Tell.* — How did Gessler speak to Tell? Who replied to Gessler? What feeling does Walter's reply show that he had for his father? What did Gessler order Tell to do? How did Walter again show his feeling for his father?

4. *The Shot.* — Picture the scene: the tree, the boy under it, the apple, the suffering father, with his crossbow and arrow. Follow the shot from the time Tell raises his bow.

5. *The Second Arrow.* — What was said about it?

Is Switzerland free to-day? What do you call such a government as that of Switzerland? What country, dear to you, has such a government?

*Tell this famous story* in as dramatic a way as you can. That means, add action to your words in order that your hearers may seem to see these things happening before their eyes.



—195—

## POEMS WHICH FOSTER LOVE OF COUNTRY

## Warren's Address

Stand! the ground's your own, my braves!

Will ye give it up to slaves?

Will ye look for greener graves?

Hope ye mercy still?

What's the mercy despots feel?

Hear it in that battle peal!

Read it on yon bristling steel!

Ask it, — ye who will!

Fear ye foes who kill for hire?

Will ye to your *homes* retire?

Look behind you! they're a-fire!

And, before you, see

Who have done it! — from the vale

On they come! — And will ye quail? —

Leaden rain and iron hail

Let their welcome be!

In the God of battles trust!

Die we may, — and die we must;

But, oh, where can dust to dust

Be consigned so well,

As where heaven its dews shall shed

On the martyred patriot's bed,

And the rocks shall raise their head,

Of his deeds to tell!

— JOHN PIERPONT

*What other patriotic poem can you repeat?*

*Which poem is your favorite? Why?*

## — 196 —

## ORAL REVIEW

1. What is an adjective? Give one.
2. Give five adjectives that may be used in describing a sunset.
3. Give five adjectives that tell the kinds of handwriting seen in school.
4. Tell the kind of hand a boy or a girl must be able to write to get work in an office.
5. Name adjectives that answer to the questions *how many* or *how much*; *which one*.
6. What is a pronoun? Fill in a proper pronoun: Come to Harold or —.
7. What is an adverb? Give one.
8. Give three adverbs that may be used with the verb *walk*; with the adjective *attentive*; with the adverb *quietly*.

## — 197 —

## WORDS IN A SERIES

## A Use of the Comma

*Observe the use of the comma in these sentences:—*

1. Men, women, and children hurried to the wharf.
2. They ran, pushed, shoved, stumbled, and almost fell.
3. They were a hot, tired, dirty, but jolly crowd.

The nouns *men*, *women*, and *children* together form the subject of the first sentence. Words used in this way to do the same work in a sentence are said to

form a list, or **series**, and are separated from one another by commas.

A series of verbs is used in the second sentence to form the predicate. How are commas used in it?

In the third sentence a series of adjectives is used. *Read the series.* How are commas used in it?

**Exercises.** — I. *Find a series of nouns on page 208.*

II. *Dictate to some one the names of pupils in the front seats in your schoolroom.* Use the list in a sentence to be written on the blackboard.

III. *Dictate in one sentence a list of things you do in school every day.* Have the sentence placed on the blackboard and punctuated.

IV. *Write from dictation : —*

Great, wide, beautiful, wonderful World,  
With the wonderful water round you curled,  
And the wonderful grass upon your breast,  
World, you are beautifully drest.

V. *Write a sentence, using a series of adjectives describing the little girl on page 236.*

— 198 —

#### PREPOSITIONS

*Study the words in italics : —*

1. Come *into* the house, Paul.
2. Do not bring the dog *with* you.
3. Take him *to* the barn.

In the first sentence the little word *into* is used to show the **relation** between the noun *house* and the verb *come*. Paul understood from it that he was to enter the house.

In the second sentence the word *with* is used to show the relation between the pronoun *you* and the verb *bring*. From it Paul knew that the dog was not to enter the house with him.

In the third sentence the word *to* is used to show the relation between the noun *barn* and the verb *take*. What did Paul learn from it?

Words like *into*, *with*, *to*, that are used with nouns and pronouns to show their relation to some other word in the sentence, are called **prepositions**.

**Definition.** — A preposition is a word used with a noun or pronoun to show its relation to some other word or words in the sentence.

**Exercises.** — I. *Show the meaning of the inclosed words by performing each act suggested: —*

Place your book	{	on under before behind over	}	your desk.
-----------------	---	---	---	------------

II. *Tell in complete sentences what you did in each case.*

What are words used with nouns or pronouns to show relation to other words in the sentence called?

III. *Select the prepositions on page 215.*

— 199 —

## WORD STUDY

**Exercises.** — *Between* and *among*. The best writers use *between* when they speak of two persons or things only; thus: —

1. Between the dark and the daylight comes the twilight.
2. Between the mountain and the sea lay the village.
3. Between two lines of soldiers, he marched to his ship.
4. John and Charles divided the money between them.

They use *among* when speaking of more than two: —

1. There he stood among a crowd of boys no cleaner than himself.
2. You will find it among the books on that shelf.
3. Here are all colors — red, blue, green, purple, yellow, orange. Isn't it hard to choose among so many?
4. The robbers divided the money among themselves.

I. *Copy the sentences given above.*

II. *Fill the blanks with the proper word, between or among: —*

1. — you and me, there is no such thing as a ghost.
2. Stand — Jacob and Hans.
3. — so many, the lad was hard to find.
4. Put the jelly — two pieces of bread.
5. The children were hiding — the bushes.

III. *Use the words between and among in sentences of your own.*

## — 200 —

## MUSIC IN POETRY

Perhaps some one will read to you a bit of talk between the sprite Puck and the Fairy in "A Midsummer-Night's Dream," or some other poem chosen from the list given below. Listen, that your ear may be trained to hear the music in poetry.

The music is not always the same; sometimes it is slow and soothing, as in the lullaby "To Titania"; sometimes it is quick and sparkling, as in "Ariel's Song"; sometimes it is almost harsh, but stirring, as in "Boot and Saddle." Here is a list from which to choose:—

"*Hark! hark! the lark.*"—From Shakespeare's "Cymbeline."

"*Under the greenwood tree.*"—From "As You Like It."

*Ariel's Songs.*—From "The Tempest."

*Boot and Saddle.*—Robert Browning.

**Puck and the Fairy**

*Puck.* How now, spirit! whither wander you?

*Fairy.* Over hill, over dale,  
Thorough brush, thorough brier,  
Over park, over pale,  
Thorough flood, thorough fire,  
I do wander everywhere  
Swifter than the moon's sphere;  
And I serve the fairy queen,  
To dew her orbs upon the green;  
The cowslips tall her pensioners be;  
In their gold coats spots you see;

Those be rubies, fairy favours,  
In those freckles live their savours,  
I must go seek some dewdrops here,  
And hang a pearl in every cowslip's ear.  
Farewell, thou lob of spirits; I'll be gone:  
Our queen and all her elves come here anon.

—,201—

### A LITTLE HISTORY STORY TO BE RETOLD

Israel Putnam was a man who loved both his home and his country and fought bravely for them. *Read this story about him: —*

About the year 1739 Putnam went to Connecticut to build a home. The country was unsettled. Dangers and hardships were many and great. Among other things, the people suffered loss through wolves. In one night Putnam had seventy fine sheep and goats killed, and many lambs and kids wounded, by an old wolf.

This old wolf had long escaped capture. At last, a party was made up to hunt her to her death. She took refuge in her den. Dogs, guns, fire, sulphur, could not force her out, nor could any man be hired to go in after her. At last, in spite of all that his friends could say, Putnam made ready to go into the den. He took off his coat and waistcoat, and fastened a long rope to one leg. When he gave the sign, he was to be pulled out with this rope.

Headforemost he crept in. Within all was as dark as night, and as still as death. He lighted some birch bark that he had brought. In the end of the cavern sat the fierce old beast. At sight of the intruder she growled and gnashed her teeth. Then Putnam gave the sign, and the

men outside pulled him out so quickly that his shirt was almost torn from his back.

Do you think that he came out because he was afraid? By no means! He needed his gun. Having loaded it, he went back into the den. This time the wolf sprang at him. At that instant the gun went off, and Putnam, half stunned with the noise and suffocated with the smoke, signaled a second time and was drawn out.

A third time he crept into the den. Not a sound could he hear. Seeing the wolf on the floor of the cavern, he put his torch to her nose. She did not stir. He signaled to his friends; they pulled vigorously, and out came the plucky hunter dragging the old enemy, dead.

I. *Study the story; see how closely it follows the outline:—*

1. Putnam's hardships in founding his home. The damage done by the wolf. 2. The hunt for the wolf and Putnam's resolve. 3. Putnam's first entrance into the den. 4. Putnam's second entrance. 5. Putnam's last entrance.

II. What part of the above story forms the introduction? the body? the point? Is there a conclusion?

III. *Make an outline of a history story chosen by the teacher.*

#### Word Study

Repeat and add to these sentences:—

He creeps.	He crept.	He has crept.
They draw.	They drew.	They have drawn.
He fights.	He fought.	He has fought.

From the story you may learn how to use correctly the two little words *in* and *into*; thus:—



*In* means *within*; as, The wolf sat *in* the corner of the den. She lay *in* the den, dead.

*Into* means *motion from the outside to the inside*; as, He (being outside) crept *into* the den where the wolf lay (inside).

*In the following sentences, use the proper word, in or into:—*

1. His gun is — his hand.
2. He carries it — the den.
3. It was — the year 1739.
4. His knife is — his pocket.
5. The boy puts his knife — his pocket.
6. Fish swim — the river.
7. Rover dives — the water.
8. — the trap ran the mouse.

— 202 —

BIOGRAPHY



The story of a person's life is a *biography*; as, "Scudder's Life of Washington." Sometimes a person writes an account of his own life; then the writing is called an *autobiography*. "Franklin's Autobiography" is one of the most noted examples of this kind of narration.

In writing a biographical sketch the plan given on the next page will be of help. Of course, no two

lives are alike. In some cases the boyhood of a person is important and full of interest; in other cases very

little is known of the boyhood ; or, if it is known, it has no important bearing on the life as a whole. The same is true of other periods of life.

1. **Introduction.** — Name of person, for what famous.
2. **Birth.** — Time, place, parentage, family.
3. **Boyhood and Youth** — Education, work and play, favorite occupations, habits.
4. **Manhood.** — Important events, public and private, in order of their occurrence.
5. **Death.** — Time, place, particulars (if interesting).
6. **Conclusion.** — Appearance, dress, manners, traits of character, why successful, achievements.

**Exercise.** — *Write a biographical sketch of Daniel Boone, using the general plan outlined above. Look up the following points in some biography of Boone : —*

When and where born — his schooling — what he learned in the woods — why he went to Kentucky — first capture by the Indians — fate of companions — alone in the Wilderness — his stockade — coming of family — capture of daughter — his second capture — escape — defense of Boonesborough — constant warfare — closing years — grant of land beyond the Mississippi River — characteristics — honesty — kindness — “a sure shot” — “typical pioneer.”

Other good subjects for biographical sketches : —

Columbus	John Smith	Peter Stuyvesant
De Soto	Roger Williams	La Salle
Drake	Henry Hudson	William Penn

Also your favorite author, artist, poet, inventor, hero, business man, philanthropist, whether man or woman.

## — 203 —

## PHRASES

The boy lives here.

The boy lives in this place

Is there any difference in the meaning of the above sentences? Is there a difference in the words used? The adverb *here* and the words *in this place* mean the same thing, and have the same use in the sentence; they tell where the boy lives. A group of words like *in this place* is called a **phrase**. The words in a phrase belong to or are related to one another, but they do not express a thought because they have neither subject nor predicate.

**Exercises.** — I. *Use these groups of words in sentences : —*

At home, at school, at work, out of doors, before the war, after dinner, at that moment, after a while, without fail, over the mantel, in his cavern, behind the gun, among the leaves, between the covers, against the walls, beyond the sea, over the wall.

What are such groups of related words called? What phrases have you used in this exercise?

II. *Select five phrases from the lines on pages 223 and 224.*

III. *Use these phrases in sentences : —*

Of wealth, of great beauty, of good habits, with golden hair, of meat, of berries, of milk, on the wall, of candy.

## — 204 —

## PREPOSITIONAL PHRASES

*Study the phrases in the following six sentences : —*

1. *Important* business detained me.
2. Business *of importance* detained me.
3. A storm raged *furiously* all day.
4. A storm raged *with fury* all day.
5. Joseph is excellent *in composition*.
6. La Salle sailed *down the Mississippi River*.

Notice that the first and second sentences have the same meaning. In the first, the noun *business* is modified by the adjective *important* ; in the second, the prepositional phrase *of importance* takes the place of the adjective, without changing the meaning. The adjective and the phrase are used in the same way to modify *business*.

**A phrase is often used like an adjective to modify a noun or pronoun.**

In the third sentence what word modifies the verb *raged* ? What kind of word is it ? What phrase in the fourth sentence takes the place of *furiously* ? Is the meaning changed ? How is the phrase used ?

In the fifth sentence what phrase shows *how* Joseph is excellent ? What kind of word is *excellent* ? Then what does the phrase modify ?

**A phrase is often used like an adverb to modify a verb or an adjective.**

## VARIETY OF EXPRESSION

I. *In the following sentences change the italicized words to phrases.* Is the phrase used like an adjective or like an adverb?

1. This work must have been done *hurriedly*.
2. Children filled the air with *joyful* shouts.
3. *When* shall I call at your office?
4. Julius was always ready to hear an *Indian* story.
5. Children cannot *safely* handle firearms.
6. Be respectful to your elders *always*.
7. Toronto is a prosperous *Canadian* city.
8. You need a *larger-sized* house than this.
9. Is Herbert a *strictly honest* boy?
10. Jane plays the violin *very skillfully*.

II. *In the following sentences change the italicized phrases to adjectives or adverbs:—*

1. A chain *of gold* encircled her neck.
2. The letter was evidently written *in haste*.
3. A passage *under the ground* led to the castle.
4. The soldiers fought *with great bravery*.
5. The trunk was bound with bands *of leather*.
6. The fowler tried *in vain* to hit the bird.
7. In winter most trees are *without leaves*.
8. Washington had a task *of great difficulty* to perform.
9. The farmer plods his weary way *toward home*.
10. *At no time* before has Ethel looked so well.
11. A look *of anxiety* came over his face.
12. *In what place* shall I look next?

## —206—

## REVIEW OF POSSESSIVE FORMS

**General Rule.** — The possessive form of a noun is written with an *apostrophe* and *s* in the *singular* and with an *apostrophe alone* in the *plural*.

**Exceptions.** — The only exceptions to the general rule are a few plural nouns that do not end in *s*, like *men*, *women*, and *children*. The possessive plural of such words is written with an *apostrophe* and *s*. This exception includes other plurals ending in *men*, like *fishermen*, *washerwomen*.

## Dictation Exercise

1. I love my country's vine-clad hills.
2. They placed a wreath on the victor's brow.
3. Here is the old man's cane.
4. Have you seen the children's room ?
5. This room is reserved for the ladies' wraps.
6. The soldiers' guns were stacked.
7. Did you attend the firemen's ball ?
8. The invaders burned the inhabitants' houses.
9. These hooks are for the boys' hats.
10. Here is somebody's knife.

## —207—

## POSSESSION EXPRESSED BY A PHRASE

Instead of the possessive form, a phrase beginning with *of* is frequently used to indicate ownership.

*Possessive Form*

The pirates' cave.

The robin's note.

Mr. McMaster's son.

*Of-phrase*

The cave of the pirates.

The note of the robin.

The son of Mr. McMaster.

*Write out the following sentences, changing the of-phrases to possessive forms : —*

1. Have you read the poems of Longfellow ?
2. Take the hats of the gentlemen.
3. The ships of the enemy were captured.
4. This is the playground of the children.
5. The written permission of the owner was obtained.
6. The picture of your niece is excellent.
7. I am amazed at the luck of those fishermen.
8. Do this for the sake of your parents.
9. Putnam entered the den of the wolf.
10. We honor the deeds of our heroes.

— 208 —

**A PENNSYLVANIA FARMHOUSE****An Exercise in Description**

The house built, like most other old farmhouses in that part of the country, of stone, stood near the bottom of a rounded knoll, overhanging the deep, winding valley. It was two stories in height, the gable looking towards the road, and showing, just under the broad double chimney, a limestone slab, upon which were rudely carved the initials of the builder and his wife, and the date "1727." A low portico, overgrown with woodbine and trumpet flower, ran along the front. In the narrow flower bed, under it, the crocuses and daffodils were beginning to thrust up their blunt, green points. A walk

of flagstones separated them from the vegetable garden, which was bounded at the bottom by a mill race, carrying half the water of the creek to a gristmill on the other side of the road.

—BAYARD TAYLOR.

**Study of the Description.** — Notice that every sentence helps to show how the farmhouse looked. Notice what words and phrases are most important in forming a complete mental picture in each sentence.

In describing an object like a house, public building, monument, bridge, park, or scene, we naturally tell first where it is situated. If the object is not before us, we should try to form an image of it; that is, imagine that we are looking at it. Then we should mention the different points in the order of their importance. For example, in looking at the farmhouse described above, a person would first notice its general appearance; it was built of stone. Upon further observation, he would notice the height, the gable, the chimney, the portico, and woodbine. Then he would take in the surroundings. This is what we mean by giving the details in the order of their importance; the most important things naturally attract our attention first.

In describing a building, it is a good plan to divide the subject into the following topics: (1) situation; (2) general appearance; (3) details; (4) surroundings.

**Exercises.** — I. *Write a description of the house in the picture on the next page, following the general plan used in the above selection.*



1. Its **situation**, street or road, distance from some important point.
2. **General appearance**, details of size, shape, color, material, and the like.
3. Its **surroundings**, lawn, yard, garden, shade or fruit trees.



II. *Follow the same general plan in describing one of the following. Select something you are familiar with.*

1. Your schoolhouse.
2. A church.
3. Any interesting house.
4. An iron foundry.
5. A grain elevator.
6. A mill.
7. The public library.
8. Some monument.
9. A sugar mill.
10. A steamboat.

## NARCISSA

## Description of a Person

*Read : —*

It was a pretty picture Narcissa made, sitting in the doorway, leaning against the doorpost. Her hair was nearly black, with no gloss or sparkle, only a soft, dusky cloudiness. It curled in little rings about her broad, low forehead, and round her soft pale cheeks. Her eyes were dusky, too, but more gray than brown, and the only vivid color was in the scarlet line of her lips. There was nothing unhealthy in her clear pallor, no hint of sallowness, but a soft white glow. The nostrils of her little straight nose were cut high, which gave them a look of being always slightly dilated ; this caused the neighbors to say that Narcissa White was proud, though nobody knew what she had to be proud of. As for her dress, it was of blue jean, a good deal faded, but all the better for that ; and her white apron, though coarse, was spotless and carefully starched. —  
LAURA E. RICHARDS.

*Shut your eyes and think over what you have read.  
Repeat as much of the description as you remember.*

The first sentence gives the general appearance of Narcissa — “she made a pretty picture.” The writer next mentions the details. What is mentioned in the second sentence ? in the third ? in the fourth ? What is said about Narcissa’s dress ?

**Exercises.** — I. *Describe as well as you can some person you know or whose portrait you have seen, using the following plan or outline : —*



THE STRAWBERRY GIRL.

*Reynolds.*

1. **General appearance**, height, size, form, etc.
2. **Features**—face, complexion, eyes, hair.
3. **Dress**—details in the order of importance.

II. *Describe the picture on the opposite page.*

— 210 —

## CONJUNCTIONS

*Study these sentences:—*

1. Blanche and Irene are coming now.
2. Blanche or Irene is coming now.
3. Blanche is not going to school but to church.

In the first sentence, ask *Who are coming?* Notice that two nouns, *Blanche, Irene*, form the subject. The little word *and* is used to join these two words as subject of the sentence.

What persons are spoken of in the second sentence? Notice that the nouns *Blanche, Irene* form the subject of the second sentence. The little word *or* joins these two words as subject of the sentence.

In the third sentence, two groups of words, *to school* and *to church*, may answer the question, *Where is Blanche going?* To bring them together or connect them in one sentence the word *but* is used.

Words that join together or connect other words are called **conjunctions**. *And, or, but*, are conjunctions.

**Definition.**—A conjunction is a word used to connect words or groups of words.

**Oral Exercises.—I. Pick out the conjunctions:—**

1. He sells peanuts and candy.
2. Books and paper are provided.
3. Millie or Willie may go.
4. Call the dog or the cat.
5. He did not go to the circus but to the ball game.
6. He'll get hit if he doesn't look out.

**II. Use the words and, or, if, but, in these sentences:—**

1. John plays — sings.
2. John must study his lessons — he will feel sorry.
3. We shall go — it doesn't rain.
4. He came — I didn't see him.
5. He talks sweetly — I don't believe a word that he says.
6. — I were you, I'd keep quiet.

— 211 —

**CONJUNCTIONS AND VERBS****Study:—**

1. Joseph *and* Theodore *are* at the door.
2. Joseph *or* Theodore *is* at the door.

How many persons does the first sentence describe as being at the door? How many would you see if you opened the door? Whom would you see? What word connects their names in the sentence? Each name is a singular noun, but the verb *are* is used be-

cause the predicate asserts something of the two boys together.

What is the meaning of the second sentence? How many persons would you find at the door if you opened it? There are two names in the subject joined by *or*, but the verb *is* is used because the predicate asserts something of either boy alone, not of both together.

**Oral Exercises.**—I. *Fill the blanks with the proper word*—is, are; run, runs; was, were; has, have:—

1. John and James — here. (Both.)
2. John or James — here. (Which one?)
3. John or James — the book. (Which one?)
4. John and James — the book. (Both.)
5. John and James — at school yesterday. (Both.)
6. John or James — absent last week. (Which one?)
7. John and James — a foot race. (Both.)
8. John or James — ahead. (Which one?)

II. *Fill the blanks with the proper word*—come, comes; go, goes; sit, sits:—

1. John and James — in one seat.
2. John or James — in this seat.
3. John or James — to-day.
4. John and James — to-day.
5. John and James — to-morrow.
6. John or James — to-morrow.
7. Fred and Frank — after the cows.
8. Fred or Frank — after them.
9. Father and mother — to church on Sunday.

## — 212 —

## INTERJECTIONS

What words in the following sentences show strong feeling ?

Hurrah! this book is nearly done.

Oh, don't! you will ruin your book.

Dear! dear! did you ever see such a boy?

Hello! is that you, Jack?

Words like *hurrah*, *oh*, *dear*, *hello*, used to show sudden or strong feeling, are called interjections.

**Definition.** — An interjection is an exclamatory word used to express sudden or strong feeling.

Interjections are usually followed by the exclamation point.

**Exercises.** — I. *Find the interjections in this bit of word painting:—*

At every turn the maples burn,  
The quail is whistling free,  
The partridge whirs, and the frosted burs  
Are dropping for you and me.

Ho! hilly ho! heigh O!

Hilly ho!

In the clear October morning.

— E. C. STEDMAN.

II. *Fill the blanks with interjections:—*

— ! mother is coming back to-day.

— ! are you nearly ready, Ned?

— ! what a shame that you must go!



## — 213 —

## GOING A-NUTTING

*Copy the following paragraph :—*

The grandest of all joy, the last thing talked of before sleep, and the first thing remembered in the morning, is the going out a-nutting. Oh! the hunting of little baskets, the irrepressible glee, as bags and baskets come forth! Then the departure, the father or uncle climbing the tree, the shaking of limbs, the rattle of hundreds of chestnuts, which squirrels shall never see again, the eager picking up, the merry ohs! and ouches! as nuts come plump down on their bare heads, the growing heap, the approaching dinner by the brook, on leaves yellow as gold, and in sunlight yellower still, the mysterious baskets to be opened, the cold chicken, the bread slices—ah me! one would love to be twenty boys, or a boy twenty times over, just to experience the simple, genuine, full, unalloyed pleasure of children going with father and mother “a-nutting”!

**Discussion.** — This is a word picture in prose. Read again the word picture by Mr. Stedman on page 240. Which do you like the better? Why?

**Oral Exercise.** — *Give a lively account of some outdoor experience.*

**Composition.** — I. *Write a paragraph in which you state the differences you have observed between prose and poetry.*

II. *Write four lines of poetry about a subject to be chosen by yourself or your teacher.*



## — 214 —

## A DEBATE

*Under the direction of your teacher, debate one of the questions given below. First talk over the question in class to find out what can be said on each side.*

1. Which is the pleasanter season, spring or autumn?
2. Which study is more useful, reading or arithmetic?
3. Where would you prefer to live, in the country or in the city?

## — 215 —

## APPLYING WHAT YOU KNOW

*In lesson 194 find words or sentences to illustrate the following:—*

## I. Kinds of sentences.

1. Declarative sentences.
2. Exclamatory sentences.
3. Interrogative sentences.
4. Imperative sentences.

## II. Use of capital letters.

5. Proper names.
6. The word *I*.
7. The beginning of a sentence.
8. The beginning of a direct quotation.

## III. Quotations.

9. A question as a quotation.
10. An exclamation as a quotation.
11. An imperative sentence as a quotation.
12. A divided quotation

## IV. Use of commas.

13. In divided quotations.
14. Before quotations.
15. With person addressed.
16. In a series.

## V. Use of words in sentences.

- |                  |                   |
|------------------|-------------------|
| 1. Nouns.        | 6. Adverbs.       |
| 2. Verbs.        | 7. Prepositions.  |
| 3. Verb-phrases. | 8. Conjunctions.  |
| 4. Pronouns.     | 9. Interjections. |
| 5. Adjectives.   | 10. Phrases.      |
| 11. Clauses.     |                   |

— 216 —

## WORD BUILDING

## The Use of Suffixes

1. Form an adjective from each of the following nouns by adding the suffix *less* = *without*, or by adding *ful* = *full of, causing*. In adding the suffix, change final *y* to *i*.

pain	mercy	home	cheer	care
doubt	dread	child	hope	thought

2. Form an adjective from each of these nouns by adding the suffix *y* = *full of, having*, etc.; as, *dusty* = full of dust; *wealthy* = having wealth; *dewy* = covered with dew.

In adding a suffix beginning with a vowel, final *e* is usually dropped; as, *craze, crazy*; *come, coming*.

Words of one syllable ending in a single consonant preceded by a single vowel double the final consonant in adding a suffix beginning with a vowel; as, *fog*, *foggy*.

smoke	juice	health	ice	grease
noise	gloss	fog	slop	haste

3. *Ish* = *somewhat, relating to, like*.

blue	sweet	child	rogue	fool
boy	Spain	wasp	fop	style

4. *Or, er, ar* = *the person who does the act denoted by the verb*; as, *collector* = a person who collects; *trader* = a person who trades.

act	sail	visit	give	instruct
learn	conquer	beg	idle	teach

— 217 —

### LA SALLE

#### A Study of the Parts of Speech

*Read:—*

La Salle came to Canada from France in 1666. He was then twenty-three years old. The Indians told him of the Ohio and Mississippi rivers. La Salle believed that the latter river flowed into the Gulf of California, and that it offered a road to the riches of India. He soon returned to France, and there obtained the men and means which he needed for his great undertaking.

After his return he built a small vessel which he called the *Griffon* near the Niagara River, and in the summer of 1679 he sailed up the Lakes to Mackinaw. He loaded the *Griffon* with furs and sent her back to Niagara. The vessel never returned.

She may have been lost in a storm, or destroyed by the traders, but La Salle never knew what happened to his vessel.

After many troubles, La Salle formed a party of twenty-three Frenchmen and a band of friendly Indians to explore the great river. They floated down the Illinois River and on February 6, 1682, entered the Mississippi. For two months they followed the winding course of the river. On April 6 they saw that the river divided into three broad channels. They had reached the great delta, and La Salle soon found himself at the mouth of the Mississippi and looked out upon the waters of the Gulf.

**Exercises.** — I. *See how well you can relate this account of La Salle. What is the topic of each paragraph?*

II. *Tell what part of speech each word is in the account of La Salle.*

— 218 —

CHARACTER STUDY AND DESCRIPTION

A Picture Lesson

**Silent Study.** — Study the picture on the next page. Has this old woman lived a busy, useful life, or an idle, useless one? Notice her bent form, her face, her hands, her dress. Has she learned how to keep her mind on the work she is doing? What kind of person do you think she is?

**Oral Exercise.** — *Describe the spinner.* Make a plan to guide you in talking.

**Written Exercise.** — *Write a description of the whole picture.* Speak of the woman and her work, the light, the room, and your feeling about the picture.



THE SPINNER.

ALCO.

## — 219 —

## LUCY

## A Study of Character

She dwelt among the untrodden ways,  
Beside the springs of Dove,  
A maid whom there were none to praise  
And very few to love :

A violet by a mossy stone  
Half hidden from the eye !  
— Fair as a star when only one  
Is shining in the sky.

She lived unknown, and few could know  
When Lucy ceased to be ;  
But she is in her grave, and, oh,  
The difference to me !

— WILLIAM WORDSWORTH.

The fact which gave rise to this poem is very commonplace. A girl named *Lucy* lived a short, uneventful life in the country and died. No one knows what her surname was. It is not even known whether she was a real person or not, but the poet Wordsworth has made the name *Lucy* live forever through this exquisite little word picture.

The first stanza makes you feel that the common, homely tasks of daily life, though they receive no spoken word of praise, awaken and strengthen love.

Can you see the beauty of the comparisons in the

second stanza? The girl was *Lucy this* or *Lucy that* to most of the few who knew her, but to the one who loved her, she was a modest *violet*, a bright *star*.

Do you catch the meaning of the last stanza? It teaches that it is not the big, bustling world that counts for most in our lives, but the little home circle, the heart circle of those whom we love and who love us.

— 220 —

### A COLONIAL GIRL

#### Actions that show Character

Two hundred years ago, Mary Shepperd, a girl of fifteen, was watching for savages on the hills of Concord, while her brothers thrashed in the barn. Suddenly the Indians appeared, slew the brothers, and carried her away. In the night, while the savages slept, she untied a stolen horse, slipped a saddle from under the head of one of her captors, mounted, fled, swam the Nashua River and rode through the forest, home.  
— GEORGE W. CURTIS.

This story simply tells what a girl did. Not a single adjective is used to characterize the girl, and yet you have formed an opinion about her. Your opinion is based on the girl's actions. There is no better way to show a person's disposition or character than to tell what the person does. Think of as many adjectives as you can that would apply to the girl.

**Exercises.** — I. *Find all the verbs in the story about "A Colonial Girl." Name the subject of each verb.*

II. *Bring to class a story, showing one of the following : —*

1. The faithfulness of a dog.
2. The intelligence of an elephant.
3. The fierceness of a tiger.
4. The power of mimicry in a parrot.
5. The slyness of a fox.
6. The courage of a soldier.
7. Kindness to animals.

III. *Write a composition on De Soto, the Conqueror, using this outline : —*

1. The exploits of Cortez, Pizarro, and De Leon.
2. The effect of these conquests on De Soto — his expedition — the search for gold — cruelty to the natives.
3. Discovery of the Mississippi.
4. Death and burial of De Soto.
5. His character.

**Word Study**

*To characterize means to show traits of character.*

— 221 —

**CLAUSES**

*Study these sentences : —*

1. The next boy is Warren Prescott.
2. The boy in the next seat is Warren Prescott.
3. The boy that sits in the next seat is Warren Prescott.

The same boy is spoken of in each of the above sentences. In the first sentence, what word tells which boy is named? What phrase tells the same thing in the second sentence? In the third sentence, the group of words, *that sits in the next seat*, tells the same thing in a different way.



Study carefully the group of words, *that sits in the next seat*. It is, as you see, a part or division of Sentence 3, and yet it has a subject *that* and a predicate *sits*. A group of words like *that sits in the next seat*, forming a part or division of a sentence and having a subject and predicate of its own, is called a **clause**.

**Exercise.** — I. *Find the subject and predicate of each of the following groups of words. Use each group as a part or division of a sentence : —*

That Jack built; that lay in the house; that ate the malt; to whom we write letters; from which we read; that I lost.

What is a division of a sentence having a subject and predicate called? What clauses have you used in this exercise?

II. *Use these clauses in sentences : —*

1. When the wind blows; until the bell rings; where the ice is smooth; if you whisper.

2. That he is coming; where the fire is; why the door opened; what the boys were doing.

III. *Find two clauses in each of the following sentences. Pick out the subject and the predicate of each clause.*

1. This is a good story which we read yesterday.
2. When winter came, the pond was frozen.
3. I do not hear what you say.
4. Stand when the bell rings.
5. These are the skates that Ned found.
6. The teacher teaches and the children learn.

## — 222 —

## PRINCIPAL AND SUBORDINATE CLAUSES

*Find the clauses in each of the following three sentences ; also the subject and predicate of each clause : —*

1. When the dog barked, the burglars ran away.
2. Patrick shingled his house because the roof leaked.
3. Mr. Hicks owns two farms which are very valuable.

In the first sentence which clause makes the main statement? Which shows *when* the burglars ran away?

In the second sentence which clause contains the main thought? Which clause explains *why* Patrick shingled his house?

In the third sentence the main thought is found in the clause *Mr. Hicks owns two farms*; the clause *which are very valuable* is added merely to tell us something about the farms.

The clauses *when the dog barked*, *because the roof leaked*, and *which are very valuable* are subordinate clauses, because each merely explains or adds to the meaning of another clause in the same sentence.

The clauses *the burglars ran away*, *Patrick shingled his house*, and *Mr. Hicks owns two farms* are principal clauses, because they are not used to explain or add to the meaning of another clause.

**Exercise.** — *Find the clauses in the following sentences. Tell whether each clause is principal or subordinate. Remember that if the clause simply explains another clause, it is subordinate.*

1. Francis waved his hand when he saw us.
2. After the shower was over, we finished the game.
3. John remained in school until he was sixteen.
4. We have a new pupil, whose name is Ruth Gates.
5. I will come next week, if I have time.
6. Frank has gone to his father, who is now in Richmond.
7. Margaret will fail, unless she is more studious.
8. Since Michael asks it, I will consent.
9. As Fred entered the room, everybody smiled.
10. Lucy has not been in school since she was ill.
11. People who live in glass houses should not throw stones.
12. We walked to Wakefield, where David is working.
13. Although the night is dark, morning will surely come.
14. We passed an orchard where two men were gathering apples.
15. When Washington was a boy, there were no large towns in Virginia.

— 223 —

SIMPLE, COMPOUND, AND COMPLEX SENTENCES

*Notice the form of these sentences : —*

1. The wild geese flew southward.
2. Autumn came, and the wild geese flew southward.
3. When autumn came, the wild geese flew southward.

What is the subject of the first sentence? the predicate?

A sentence that contains only one subject and one predicate is a **simple sentence**.

How many clauses does the second sentence contain? Are the clauses principal or subordinate? Why?

A sentence that contains two or more principal clauses is a **compound sentence**.

Find the clauses in the third sentence. What kind of clause is each? Why? Which clause contains the main thought? Which clause tells *when* the wild geese flew southward.

A sentence that contains one principal clause and one or more subordinate clauses is a **complex sentence**.

**Exercise.** — *Study the following sentences until you can tell whether each is a simple, a compound, or a complex sentence : —*

1. The green field sleeps in the sun.
2. Hiawatha waited until the deer came.
3. He aimed an arrow, but the deer started.
4. All the village feasted and the guests praised Hiawatha.
5. The milkweed has spun its silk.
6. The apple trees bend down because they are loaded with fruit.
7. The sun had set, but the new moon was shining.
8. The days are cold ; the nights are long.
9. I came from a land where the snow lies deep.
10. At noon the roads all flutter  
    With yellow butterflies.
11. Who has seen the wind ?
12. We knew it would rain because there was a ring around the moon.

13. Old Dolly had a sore shoulder, and father sent Billy over to Mr. King's to borrow a horse.

14. I heard the hum of bullets as they passed over the low trees.

15. George Washington was a strong, active boy, fond of outdoor sports.

— 224 —

COMBINING SENTENCES

*Combine the following pairs of sentences by means of the conjunctions if, because, although, or while.*

Notice that each new sentence has two clauses, one independent and one dependent, and is therefore complex. Notice also that the dependent clause often comes first.

1. I will help the man. He deserves it.
2. Mary came up. We were talking about her.
3. I admire Mr. Brown. He is my enemy.
4. I came. You sent for me.
5. Evelyn will come to school. She is able.
6. He knows he is wrong. He will not admit it.
7. The man is rich. He is unhappy.
8. The Mexican War came on. Polk was President.
9. I shall come to-morrow. You send for me.
10. You wish to be believed. You must tell the truth.
11. The dog bites. He ought to be muzzled.
12. It would be foolish to set out. It is raining.
13. Call at my office. You happen to be in town.
14. The cat ran up a tree. She was chased by a dog.
15. The sun shines brightly. It is very cold.
16. Boston became a large city. It has a good harbor

— 225. —

## EXERCISES IN PARAGRAPH WRITING

*Choose one of the following topics for a short talk before the class : —*

## I. A Spelling Match.

1. Who were the parties ?
2. Leaders.
3. Words — incidents.
4. Grows exciting — narrows down to five — to two! How does it end ?
5. The winner.



## II. With the Grocer from 5 to 7.30 A.M.

1. Opening the store.
2. New goods.
3. Early customers.
4. A hurried breakfast — off to school.

### III. Waiting for a Train.

1. Delay.
2. Other patient waiters — who they are — what they do.
3. False alarm — freight train rumbles by.
4. Welcome signal.
5. Arrival of friends.

### IV. A School Garden.

1. How we came to have a garden.
2. Choosing the spot; size, soil, situation.
3. Preparation of the soil — give details.
4. Planting; kinds of seeds, how obtained.
5. Care of the garden; work and play; animal friends or enemies.
6. Results; with whom did you share the fruits of your labor?

### V. The Nearest Way to —.

Let the class give the name of a well-known place, and then tell in the fewest possible words, but clearly, how to get to it.

### VI. The Big Dipper.

1. How many stars in it?
2. Where do you find it?
3. How do you use the pointers to find the North Star?

### VII. A Drop in the Bucket.

1. Ocean.
2. Sky trip.
3. Rain.
4. Underground trip.
5. The well and the bucket.

**Written Exercise.** — *Write a composition on one or more of the above topics, as your teacher directs.*

## — 226 —

## THE STUDY OF A PICTURE

*Think of questions to ask about : —*

The name of the picture ; the people in the boat ; the boat in the foreground ; the sea ; the ships in the background ; the time of the year ; the colors in the real scene.

*With your teacher's help prepare a plan to guide you in writing a description of this picture. Write the description.*



THE FISHERMAN'S DAUGHTER.

Jameson.

## — 227 —

## EXPLAINING

*Explain one or more of the following. Imagine that you are trying to make the matter plain to some one who does not understand.*



1. How a game of marbles is played.
2. How to make and fly a kite.
3. How you learned to swim.
4. How to care for a horse.
5. How to keep rabbits.
6. How to care for a canary.
7. How to raise pigeons.
8. How to patch a garment.
9. Why girls should study cooking.
10. Why English is a useful study.

— 228 —

## LEADING INDUSTRIES OF NEW ENGLAND

### Exercise in Paragraphing

There are so many hills and mountains in New England, and the soil is often so thin and stony, that the farms are usually small, supplying only vegetables, milk, butter, and other products to be used in the cities near by. Some of them, far from the cities, have been abandoned because the land is so hilly and the soil so poor. Since many of the hills and mountains are still covered with forests, much lumber is obtained from them, especially from the mountainous part of northern Maine. During the spring freshets, when the winter snows are melting, the logs are floated downstream, often to a place where ocean steamers can reach them. Here they are sawed into lumber and loaded upon vessels to be carried in all directions. But we have not yet spoken of the most important occupation of the New England people. The short rivers, having their sources in the uplands, flow with swift course to the sea, and are often interrupted by rapids and falls. In one way this is a disadvantage, because vessels cannot go far upstream; but in another way, it is a great

advantage, because streams with swift currents and waterfalls furnish the best water power. This makes it clear why the chief industry of New England is manufacturing. Manufacturing helps to create another industry, commerce, because the manufactured articles must be shipped to all parts of the United States, and even to other countries. Not only do the persons living in the interior produce great quantities of goods to be shipped away, but they require others to be shipped in. Much of their food and also cotton, wool, and hides must be brought to them. The amount of shipping is therefore very great, and this is one of the chief reasons why Boston, Portland, and Providence have become large commercial cities.

**Exercise.** — *Divide the above exercise into four paragraphs. Make a plan or outline by writing down in order the topic of each paragraph.*

— 229 —

STORIES TO BE TOLD

**I. A Dangerous Voyage**

1. Warm day in early spring — ice along shores of creek — boys on ice playing with long poles.
2. Ice, bearing the boys, breaks off from shore — swings into current — floats slowly downstream — boys laughing.
3. Creek becomes narrow, current grows faster — cries of boys — under bridges — people on bridge — poles caught — boys, frightened and cold, but safe.

*Tell the story suggested by the outline. Arrange your sentences in three paragraphs.*

## II. A Serious Mishap

1. Fred's new sailboat — two jolly boys — a light wind — a fair sky — a fine start.

2. Clouds gather — squall — sail torn — boat overturned — boys in water — swim to boat.

3. Boys cling to sides of boat, shout — boys rescued — towing the boat home — how different the return!

*Tell the story suggested by the outline. See each point clearly in your own mind before you begin to tell about it.*

## III. Keeping Store

Old John Perkins kept a second-hand furniture store in a poor street of New York. Business was dull and John had bills to meet. He found it hard enough to get money to support his family when he was able to be about the shabby store and wait on the few customers that drifted in. One day the old dealer was taken ill and found it impossible to take his accustomed place. Having no one else to help him, he asked his little daughter to stay in the store. "There will not be much to do," he said sadly; "no customer is likely to come."

*Describe the coming of a customer, the conversation, and how the girl succeeds in selling him some article.*

— 230 —

## TRAINING THE MEMORY

*Read the following through once only: —*

Lord Macaulay was a great master of English. By that we mean that he could express his thoughts in language that

was interesting and beautiful. In telling some one about his boyhood, he said: "When a boy, I began to read very earnestly, but at the foot of every page I stopped, and obliged myself to give an account of what I had read on that page. At first I had to read it three or four times before I got my mind firmly fixed; but now, after I have read a book through once, I can almost recite it from beginning to end."

*Without reading this selection a second time, try to tell:* who Macaulay was; how he expressed his thoughts; how he trained himself in reading; what the result was.

*Read the selection again.* Notice how accurately you remembered what is said in it. Is Macaulay's example worth following? How many times must you read a story before you can remember it?

Macaulay wrote some stirring ballads, called "Lays of Ancient Rome." Do you know any of them? If so, tell the story.

**Written Exercises.** — I. *Write from dictation what Macaulay said.*

II. *Write the story again from memory.*

— 231 —

## EXERCISES IN COMPOSITION

### Arbor Day

1. *How Suggested.* — J. Sterling Morton of Nebraska. What he hoped to accomplish through it.

2. *Date of Celebration.* — What was or will be done in your school this year?

3. *Results.* — What is there to show that the work of other years has accomplished something?

4. *Suggestions.* — What can you think of that would add to the pleasure or the profit of the day?

*Write four paragraphs as outlined above. Make similar outlines for Flag Day, Bird Day, Memorial Day, Labor Day, or other interesting days.*

— 232 —

THE WEATHER BUREAU

**Conversation.** — What is it? Who are its officers? What do they do? Who benefits by their work? Who pays them? Where does the money come from?

Can you find a forecast for to-day? Where? What is it? Explain a weather map. Explain some of the signals used by the Weather Bureau.

— 233 —

WORK AND THE WORKMAN

I. *Copy into your notebook and discuss the following lines from "The Village Blacksmith":—*

Toiling, rejoicing, sorrowing,  
Onward through life he goes;  
Each morning sees some task begun,  
Each evening sees it close;  
Something attempted, something done,  
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,  
For the lesson thou hast taught!  
Thus at the flaming forge of life  
Our fortunes must be wrought;  
Thus on its sounding anvil shaped  
Each burning deed and thought!

— HENRY WADSWORTH LONGFELLOW.

II. From the outlines given below select that which touches your personal experience most intimately, either in what you see about you or in your studies. Use the outline as the groundwork for a series of oral conversations and exercises in writing paragraphs or longer compositions.

Add interest to these exercises by the use of drawings, pictures, specimens, plans, or diagrams, with narratives of personal visits.

I. **Agriculture:** the foundation occupation—importance in our life and in history—influenced by soil, climate, drainage, near-by markets, good roads—its results as food, clothing, etc.

II. **Grazing:** makes profitable lands not adapted to agriculture because of poorer soil, hills, scanty rainfall, distance from market—usefulness to man—grazing regions in our own country—in other countries—sheep and shepherd, flocks and herds in literature and art.

III. **Lumbering:** past and present of forests—the work and the workmen—where and how carried on—preservation.

IV. **Fishing:** as an occupation, ocean, bay, lake; as a pastime—cod, seal, salmon as things for nations to consider.

V. **Mining:** what is a mine? What is mined? Why? How? Dangers and discomforts of miner's life—his contri

bution to the world's work — what the world owes to him in wages — in safety devices — in preventing child labor — the story of a lump of coal — origin, how obtained — how used — results of its use.

VI. **Manufacture:** what is meant by raw material — power — product — market — how each of these affects the location of factories and the method of manufacture.

Detailed stories of: —

(a) a bit of molasses candy, of a grain of rice, of an orange seed, of a spool of linen thread.

(b) a seal muff, a fishbone.

(c) a block in the Washington Monument.

(d) a steel rail.

### — 234 —

#### A POET'S CALL

In the foregoing lessons you have studied with your teacher many selections from the best poems in the English language. It is hoped that thereby you have seen how lofty feelings may be expressed in language that is beautiful and yet so simple that children can understand it.

If you have committed any of these selections to memory, you have "made for yourself nests of pleasant thoughts, of beautiful thoughts, proof against all adversity," as Mr. Ruskin says. Try in your own speaking and writing to adorn your language by using what you have learned from the poets.

There is, however, another mission or calling which

the poet has besides making his readers delight in beauty of expression: it is to arouse in them the desire to do noble deeds, to live pure and useful lives. This, of course, is worth much more than beauty of expression, desirable as that is. Do you think that Mr. Longfellow had such a purpose in mind when he penned the lines which are printed below? They are the concluding stanzas of a poem whose title is "A Psalm of Life." It is one of the best-loved of Mr. Longfellow's poems.

Some day you will learn the entire poem. Learn now and live the part of it that has been printed in this book and has been named "A Poet's Call." What poet? A call to whom? A call for what?

Lives of great men all remind us  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints on the sands of time;

Footprints that perhaps another,  
Sailing o'er life's solemn main,  
A forlorn and shipwrecked brother,  
Seeing, shall take heart again.

Let us then be up and doing,  
With a heart for any fate;  
Still achieving, still pursuing,  
Learn to labor and to wait.

— HENRY W. LONGFELLOW



## — 235 —

## SUMMARY

**Study Plan for Stories**

1. Read the story through, aloud if possible, to get the story.
2. Describe what kind of story it is, and try to see why the author wrote it.
3. Picture the place and time in which the story is laid.
4. Pick out the most important incidents in proper order.
5. Study the characters.
6. Master the meaning of new words.
7. Reproduce the story orally, in writing, in action.
8. Memorize beautiful bits of narration, description, or characterization.
9. Tell what you like best in the story.

**Study Plan for Poems**

1. Listen to the poem, or read it aloud yourself.
2. Try to see and enjoy in it what the author wants you to see and enjoy.
3. Notice the music.
4. See the pictures.
5. Pick out the lines you like best and memorize them, if you do not learn the whole poem by heart.
6. Be sure to master the meaning of the expressions used. Pick out those of greatest beauty.

**The Parts of Speech**

A noun is a word used as the name of a person, place, or thing; as, *Penn* founded *Philadelphia*.

A verb is a word used to tell or assert something about some

person, place, or thing; as, Eli Whitney *invented* the cotton gin.

A pronoun is a word used instead of a noun; as, Lizzie has mended *her* dress.

An adjective is a word used to modify the meaning of a noun or a pronoun; as, *Southern* forests produce *valuable* timber.

An adverb is a word used to modify the meaning of a verb, an adjective, or another adverb; as, The train moved *very rapidly*.

A preposition is a word used with a noun or pronoun to show its relation to some other word or words in the sentence; as, Albert has gone *to* the store.

A conjunction is a word used to connect words or groups of words; as, Coal *and* iron are useful products. Amos was late, *but* he had an excuse.

An interjection is an exclamatory word used to express sudden or strong feeling; as, *Hush!* I hear footsteps.

### Sentence Structure

A modifier is a word or group of words that makes the meaning of another word more definite; as, The *best* cotton grows *on low land*.

A complement is the word or words needed to complete the meaning of certain verbs; as, The day was *cold*.

The simple subject of a sentence is usually a noun or pronoun; as, Three happy *children* were playing on the grass.

The complete subject is the simple subject with its modifiers; as, *Three happy children* were playing on the grass.

The simple predicate is a verb or verb-phrase; as, Three happy children *were playing* on the grass.

The complete predicate is the simple predicate with its modi-

fiers and complements; as, Three happy children *were playing on the grass.*

A phrase is a group of related words having neither subject nor predicate; as, Hear the shouts *of the children.*

A clause is a division of a sentence having a subject and a predicate; as, *Some remained and others went away.*

A dependent clause is a clause that merely explains or adds to the meaning of another clause in the same sentence; as, *When I see George, I will tell him.*

An independent clause is a clause that is not used to explain or add to the meaning of another clause; as, *When I see George, I will tell him.*

A simple sentence is a sentence that contains only one subject and one predicate; as, The day was very stormy.

A compound sentence is a sentence that contains two or more independent clauses; as, The piper advanced and the children followed.

A complex sentence is a sentence that contains one independent and one or more dependent clauses; as, *When I see George, I will tell him.*

## APPENDIX

### A. THE LAND OF STORY BOOKS

TO THE TEACHER. — "Whether the book is alive with genius or dead with lack of it, whether brilliant or commonplace, whether skill or clumsiness appears in its construction, are not the first questions to be asked. The prior question is this: *Does the book leave any kind of fine and wholesome feeling in the mind of one who reads it?* This question touches the whole quality of the work as one of true literature. . . . Some books that we read will make us feel that we are lifted as on wings; some will make music within us; some will give us visions; some will just fill us with a happy content." — J. N. LARNED.

#### I. Books that Fifth and Sixth Grades Enjoy: —

<i>Tanglewood Tales</i>	Nathaniel Hawthorne
<i>King of the Golden River</i>	John Ruskin.
<i>Water Babies</i>	Charles Kingsley.
<i>The New World Fairy Book</i>	Howard A. Kennedy.
<i>The Light Princess</i>	George Macdonald.
<i>Gulliver's Travels</i>	Jonathan Swift.
<i>Robinson Crusoe</i>	Daniel Defoe.
<i>Lobo, Rag, and Vixen</i>	E. Thompson Seton.
<i>Jungle Book</i>	Rudyard Kipling.
<i>Things will take a Turn</i>	Beatrice Harraden.
<i>Ten Boys on the Road from Long Ago</i>	Jane Andrews.
<i>Merry Adventures of Robin Hood</i>	Howard Pyle.
<i>Ten Great Events in History</i>	James Johonnot.
<i>Heidi</i>	Johanna Spyri.
<i>Jackanapes</i>	J. H. Ewing.
<i>Little Lame Prince</i>	D. Mulock Craik.

<i>Boys of Other Countries</i>	. . .	Bayard Taylor.
<i>Toinette's Philip</i>	. . .	Mrs. C. V. Jamison.
<i>Little Smoke</i>	. . .	W. O. Stoddard.
<i>Little Jarvis</i>	. . .	M. E. Seawell.
<i>Decatur and Somers</i>	. . .	M. E. Seawell.
<i>Story of a Bad Boy</i>	. . .	T. B. Aldrich.
<i>Betty Leicester</i>	. . .	S. O. Jewett.
<i>Jack Hall</i>	. . .	Robert Grant.
<i>Birds' Christmas Carol</i>	. . .	K. D. Wiggin.
<i>Kristy's Queer Christmas</i>	. . .	Olive Thorne Miller.
<i>Christmas Every Day, and Other Stories</i>		W. D. Howells.
<i>Carrots</i>	. . .	Mrs. M. L. Molesworth
<i>Little Women</i>	. . .	Louisa M. Alcott.
<i>Little Men</i>	. . .	Louisa M. Alcott.
<i>Dandelion Cottage</i>	. . .	Carroll Watson Rankin
<i>Nights with Uncle Remus</i>	. . .	Joel Chandler Harris.
<i>Little Mr. Thimblefinger and his Queer Country</i>	. . .	Joel Chandler Harris
<i>Hans Brinker</i>	. . .	Mary Mapes Dodge.
<i>Land of Pluck</i>	. . .	Mary Mapes Dodge.
<i>Beautiful Joe</i>	. . .	Marshall Saunders.
<i>Twilight Land</i>	. . .	Howard Pyle.
<i>Story of the Rhinegold</i>	. . .	Anna Alice Chapin.

## II. Books for those who Read Well : —

<i>Little Lord Fauntleroy</i>	. . .	Frances Hodgson Burnett.
<i>Prince and Pauper</i>	. . .	Mark Twain.
<i>When I was your Age</i>	. . .	Laura E. Richards.
<i>Tommy-Anne and the Three Hearts</i>	. . .	M. O. Wright.
<i>Wild Neighbors</i>	. . .	Ernest Ingersoll.
<i>Swiss Family Robinson</i>	. . .	J. R. Wyss.
<i>Black Beauty</i>	. . .	Anna Sewall.
<i>Wonder Book of Horses</i>	. . .	James Baldwin.
<i>Story of Roland</i>	. . .	James Baldwin.

<i>Story of Siegfried</i>	James Baldwin.
<i>Norse Stories retold from the Eddas</i>	Hamilton W. Mabie.
<i>Heroes of Asgard</i>	A. C. and E. Keary.
<i>In the Days of Giants</i>	Abbie Farwell Brown.
<i>Book of Saints and Friendly Beasts</i>	Abbie Farwell Brown.
<i>The Boy's Odyssey</i>	W. C. Perry.
<i>Knights of the Round Table</i>	W. H. Frost.
<i>Tales of King Arthur</i>	E. V. Farrington.

### III. Stories in Verse:—

<i>The Walrus and the Carpenter</i>	Lewis Carroll.
<i>Farmer John</i>	John T. Trowbridge.
<i>A Night with a Wolf</i>	Bayard Taylor.
<i>The Battle of Blenheim</i>	Robert Southey.
<i>The Inchcape Rock</i>	Robert Southey.
<i>Casabianca</i>	Felicia Hemans.
<i>The Wreck of the Hesperus</i>	H. W. Longfellow.
<i>The Skeleton in Armor</i>	H. W. Longfellow.
<i>Paul Revere's Ride</i>	H. W. Longfellow.
<i>The Bell of Atri</i>	H. W. Longfellow.
<i>Excelsior</i>	H. W. Longfellow.
<i>The Sands of Dee</i>	Charles Kingsley.
<i>The Pied Piper of Hamelin</i>	Robert Browning.
<i>The Erl-King</i>	Goethe.
<i>In School Days</i>	John G. Whittier.
<i>We are Seven</i>	William Wordsworth.
<i>Lucy Gray</i>	William Wordsworth.
<i>Lord Lovel</i>	Old Ballad.
<i>Kaiserblumen</i>	Celia Thaxter.
<i>The Song of Hiawatha</i>	H. W. Longfellow.
<i>The Birds of Killingworth</i>	H. W. Longfellow.
<i>The Barefoot Boy</i>	J. G. Whittier.
<i>How They Brought the Good News</i>	Robert Browning.
<i>Horatius at the Bridge</i>	T. B. Macaulay.
<i>Bishop Hatto</i>	Robert Southey.

## B. REVIEW OF RULES FOR CAPITAL LETTERS

Begin with a capital letter : —

1. The first word of every sentence.
2. The first word of every line of poetry.
3. The first word of every direct quotation.
4. Proper nouns and adjectives made from them ; as, Jack Frost, American.

NOTE. — The words *street*, *river*, *mountain*, etc., when joined to proper nouns, usually begin with capitals ; as, Franklin Street, the Hudson River, the Rocky Mountains. But there is also authority for writing these words without capitals ; as, Franklin street, the Hudson river.

5. Names of the days of the week and the months of the year, but not of the seasons ; as, Monday, August, spring.
6. Names of the Deity ; as, God.
7. Titles of honor or office when used with a proper name ; as, General Jackson, Mr. Rockwell.
8. Important words in the title of a book or composition ; as, Sham Battles and a Real Battle.
9. The words *north*, *south*, *east*, and *west* when denoting parts of the country, but not when denoting direction ; as, Cotton grows in the South ; Boston is east of Buffalo.
10. The names of holidays ; as, Thanksgiving.
11. The pronoun *I* and the interjection *O* are always capitals.

## C. REVIEW OF PUNCTUATION

I. A period is used : —

1. At the end of a non-exclamatory declarative sentence.
2. After an abbreviation ; as, Mr., S.C., Co.
3. After an initial ; as, R. L. Stevenson.

II. An interrogation point is used at the end of a non-exclamatory interrogative sentence.

**III. An exclamation point is used : —**

1. At the end of an exclamatory sentence.
2. After a word or words expressing strong feeling.

**IV. The comma. —** The following words and groups of words are usually separated from the rest of the sentence by a comma or commas : —

1. The name of a person addressed ; as, Sister, Jack is here.
2. A direct quotation ; as, "It was the cat," said the mouse
3. The parts of dates and addresses : —

George Washington was born Feb. 22, 1732.

Mr. Clinton B. Stiles, Auburn, N.Y.

4. *Yes* or *no* when part of an answer ; as, Have you written the letter ? Yes, I have written it.

5. A series of words or phrases in the same construction are separated from each other by commas, unless all the conjunctions are expressed.

California, Oregon, and Washington are Pacific states.

They roamed over hills, through valleys, and across swamps.

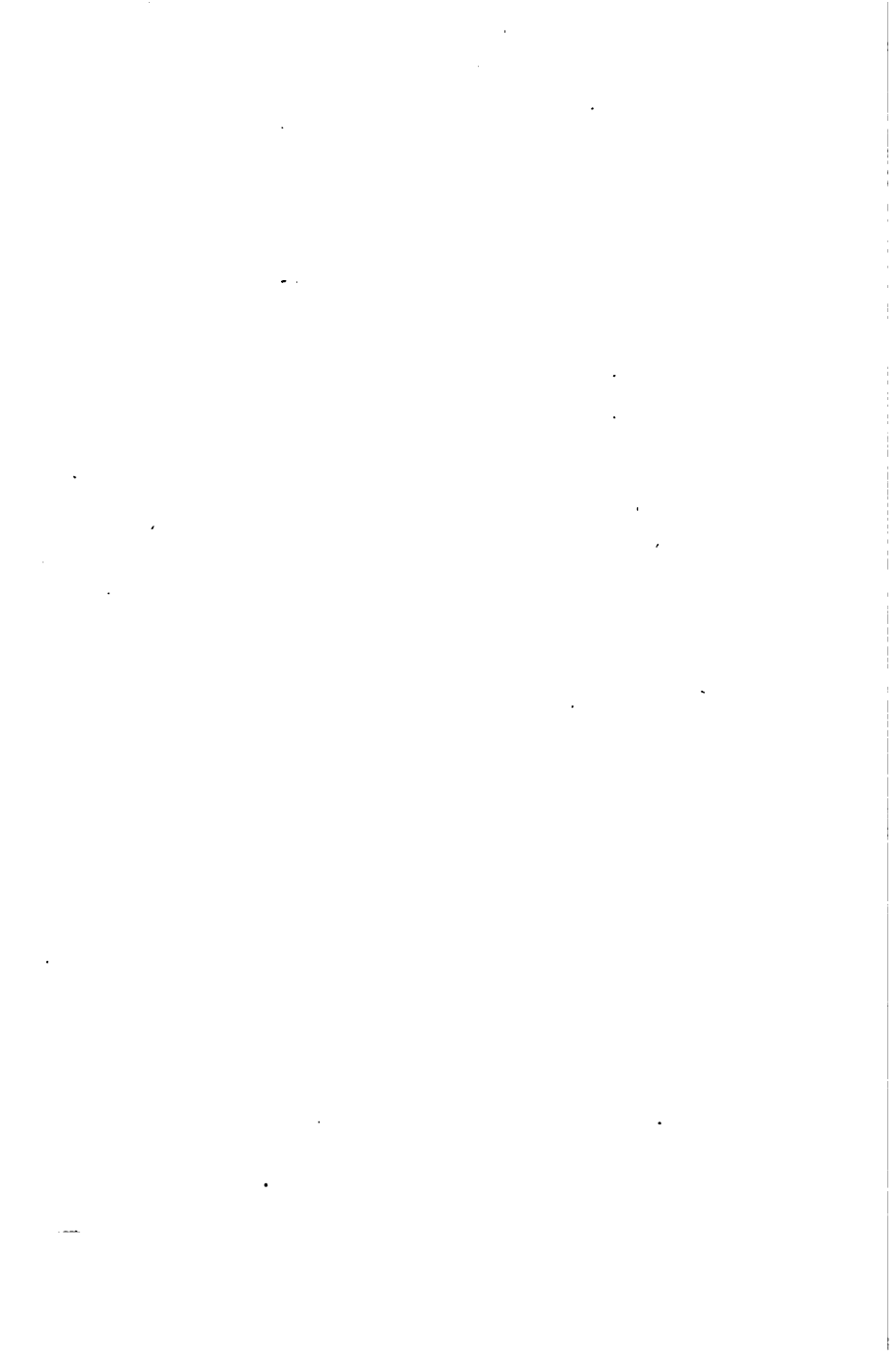
**V. The hyphen has two important uses : —**

1. To separate parts of a compound word ; as, Home-keeping hearts are happiest.
2. To show at the end of a line that a part of a word is carried over to the next line.

**VI. Quotation marks** are used to inclose direct quotations, also the parts of divided quotations ; as, "To-morrow," exclaimed Joseph, "we play with the Richmonds."

**Single marks of quotation** are used to inclose a quotation within a quotation ; as, Tom replied, "I have always admired Captain Lawrence, who said, 'Don't give up the ship!'"





# INDEX

- Abbreviations, 10; of names of months, 100; in superscriptions of letters, 104.  
 Acceptance of invitations, 118.  
 Address, punctuation in, 68; of letters, 104.  
 Adjectives, 190, 192; comparison of, 204, 205, 206, 207; in a series, 220; phrases used like, 229.  
 Adverbs, 211, 212; comparison of, 218; phrases used like, 229.  
 Advertisements, answering, by letter, 100.  
 Agriculture, compositions on, 268.  
*Ain't*, 60.  
 Aldrich, Thomas Bailey, 159.  
*Among*, 222.  
 Analysis of sentences, 82.  
 Andersen, H. C., 81.  
 Ant and the Grasshopper, 164.  
 Antonyms, 182.  
 Apostrophe, 59; and *s* in certain plurals, 167; use of, in possessive case, 174, 175, 281; omitted from *its*, *hers*, *theirs*, 181.  
 Applications for positions, 110.  
 Arbor Day, 261.  
 Barbarossa, 126.  
*Be*, 142.  
 Beecher, Henry Ward, 36, 52, 123, 198.  
 Bennett, H. H., 24.  
*Between*, 222.  
 Biography, 226, 227.  
 Birds, 41.  
 Björnson, 48.  
*Blow*, 156.  
 Bobolink, 84, 87.  
 Body of a letter, 99, 102.  
 Book I Like Best, 90.  
 Books, titles of, 13.  
 Boone, Daniel, 227.  
 Brooks, Phillips, 98.  
 Browning, Robert, 8, 228.  
 Bryant, William Cullen, 84, 86.  
 Business letters, 98, 107.  
 Byron, Lord, 71.  
*Calm*, 86.  
*Can*, 151.  
 Capitals :  
   Abbreviations, 10.  
   First word of line of poetry, 11.  
   First word of sentence, 9.  
   Headings of letters, 100.  
   Initials, 10.  
   Names of Deity, 22.  
   Names of periods of time, 11.  
   Names of persons, 10.  
   Names of places, 11.  
   Personified things, 163.  
   Review of rules for, 272.  
   Summary, 94.  
   Titles of books, etc., 10, 12.  
   Words *I* and *O*, 11.  
*Catch*, 156.  
 Character study, 245, 247.  
*Characteristics*, defined, 242.  
*Children's*, 175.  
 Clauses, 219, 250; independent and dependent, 251.  
 Coleridge, S. T., 71.  
 Colonial Girl, A, 248.  
 Combining sentences, 254.  
 Comma, the, 68, 273; in a series, 219.  
*Command*, defined, 22.  
 Commands, sentences expressing, 20.  
 Common nouns, 124.  
 Comparative degree, 205.  
 Comparison, of adjectives, 204, 205; irregular, 207; of adverbs, 218.  
 Comparisons, poetic, 213, 214.  
 Complements, 144.  
 Complex sentences, 258.  
 Composition, 48, 49; exercises in, 49, 52, 53, 61, 63, 82, 90, 116, 241, 261; oral and written, 129.  
 Compound sentences, 258.  
 Compound words, 194.  
 Conclusion, of a letter, 99, 108; of a story, 186; of a biography, 227.  
 Conjunctions, 237 ff.  
 Contractions, 59, 60.  
 Conversation, thought-getting through, 7.  
 Conversations, 2, 86, 50, 61, 70, 98, 126, 128, 188, 159, 162.  
 Cornfield, 193.  
 Curtis, George W., 248.  
 Dandelions, 128.  
 Dates, punctuation of, 99.  
 Debate, a, 242.  
 Declination of invitation, 114.  
 Defense of Thermopylae, 138.  
 Degrees of quality, 204.  
 Deity, names of the, 22.  
 Dependent clauses, 251.  
 Description, defined, 95; exercises in, 80, 83, 43, 162, 232, 233, 245.  
 Diagram of business letter, 107.  
 Dictation, writing from, 2; exercises in, 15, 58, 71, 163, 220.  
 Dictionary, how to use, 87.  
*Dis*, prefix, 197.

Divided quotations, 68.

*Do*, 156.

*Doesn't and don't*, 66.

Drawing, 5, 59, 92, 93.

Earthworm, the, 59.

*Entreat*, defined, 22.

*Excreta*, 21.

*Ex* and *ed* endings, 256.

Examination point, 29, 25, 240, 273.

Exclamations, 240.

Exclamatory sentences, 25.

Excursion, an, 1.

Explaining, 251, 255.

Explanation, exercise in, 153.

Exposition, 251, 255.

Expression, variety of, 220.

Expression by hand, 5, 1, 30, 50.

Fables, 5, 6, 125, 154, 155.

Fable, Anne, 64.

Fable, James T., 17.

Fishing, compositions on, 263.

Formal notes, 112.

Fourth of July, outline, 131.

*Ful*, suffix, 242.

Fur Bearers, 46.

Gardens, description of, 80.

Garland, Hamlin, 194.

Gentlemanly Horse, The, 206.

Geckler, 215.

*Give*, 156.

Given names, 125.

*Go*, 156.

*God*, 22.

Going A-nutting, 240, 241.

Good form, 60.

Grazing, compositions on, 268.

Habit, 20.

*Has*, 163.

*Have* and *has*, forms to be used after, 149.

*He*, *his*, *him*, 151, 153.

Heading of a letter, 99, 100.

Hearn, Lafcadio, 209.

*Her*, *hers*, 151, 153.

Hercules and the Wagoner, 5.

Hawthorne, 213.

History, little lessons in, 54; composition

exercise in, 52.

History story, 224.

Hogg, James, 155.

Home preparations for winter, 40.

Hood, Thomas, 207.

Humble Helpers, 49.

Hyphen, the, 193, 273.

*I*, 11, 151, 182, 183, 187; *shall* or *will* with,

156.

*If you please*, 21.

Imperative sentences, 20.

*In*, *im*, *il*, *ir*, 197.

*In* and *into*, 225, 226.

Indentation, 28.

Independent clauses, 251.

Initials, 10.

Insects, 44.

Interjections, 249.

Interrogation point, 13, 272.

Interrogative sentences, 13.

Intransitive verbs, 145, 146.

Introduction of a story, 136; to a biography, 221.

Inverted order in sentences, 51.

Invitations, 112.

Irregular comparison, 207.

Irregular verbs, 149.

*Is*, 142, 165.

*Is*, 244.

*It*, 153.

*Its*, 151.

Jackson, H. H., 35.

January, 193.

Janet, 201.

Kennedy, Howard Angus, 173.

*Kindly*, 21.

*King*, 22.

King Arthur, 169.

Kingsley, Charles, 13, 143.

Ladybug, the, 59.

Larned, J. N., 269.

*La Salle*, 244.

*Lay*, 152, 153, 156.

Lays of Ancient Rome, 261.

Leading Industries of New England, 253.

*Learn*, 150.

Lee, General, 125.

Legends, 125.

Leonidas, 133, 134.

*Less*, suffix, 243.

*Less*, *least*, 207.

Letter, a specimen, 97; parts of a, 99; body of, 99, 102; conclusion of, 99, 103; heading of, 99, 109; salutation in, 99, 101; address or superscription, 104.

Letters, business and friendly, 95.

Letter writing, 96, 98; exercises in, 106, 111, 114.

*Lie*, *lay*, *lain*, 152.

*Like*, 150.

Local lore, bits of, 61.

Longfellow, Henry W., 93, 213, 263, 265.

*Lord*, 22.

Loti, Pierre, 47.

*Love*, 150.

Lowell, James Russell, 140.

Lumbering, compositions on, 268.

Macaulay, T. B., 260.

Magazines, titles of, 18.

Mann, Horace, 20.

Manufacture, compositions on, 264.

Margins, 29, 101.

Marquette, 201.

*May*, 151.

Meaning of proverbs, 91.

Memorizing, verses for, 23, 72, 93, 187, 150.

Memory, training the, 260, 261.

Mental picturing, 5, 126.

Mining, compositions on, 263.

*Mis*, prefix, 197.

Modifiers, 185.

*Modify*, defined, 192.

Monkey and the Cats, 89.

Months, abbreviations of, 100.

*More*, *most*, 206, 207.

Morton, J. Sterling, 261.

Music in poetry, 228.

Names, capitals in, 10, 11; surnames and given names, 125.

Narcissa, 285.

Narration, 28, 95; exercise in, 138.

Natural order in sentences, 81.

Newspapers, titles of, 18.

Notes, social, 112; formal, 118; exercise in writing, 114.

Nouns, 122; common and proper, 124; singular and plural, 164, 165; that change to *e* in plural, 166; plural, ending in *o*, 166; plural, that do not add *s*, 167; possessive, 174; in a series, 219.

*O*, 11.

Observation, thought-getting through, 8; and mental picturing, 4; exercises in, 50, 59.

*Observe*, defined, 5.

*Of*-phrase, 231, 232.

Old Soldier, An, 19.

*Or*, *er*, *ar*, 244.

Order in sentences, 81.

Outline of composition, making an, 180.

Outlines, writing from, 84, 89, 116, 131, 185, 144, 208, 227.

*Over*, 197.

Ownership, 174, 175, 281.

Papers, written, titles of, 18.

Paragraphs, 28, 95.

Paragraph study, 89, 41, 46.

Paragraph writing, 41, 177, 255, 258.

Parts of a sentence, 74.

Parts of speech, 118, 244, 266.

Payne, John Howard, 58.

Pennsylvania Farmhouse, A, 282.

Period, 10, 11, 15, 272.

Personification, 168.

Phrases, 228; prepositional, 229; possession expressed by, 231.

Picnic Party, outline, 181.

Picture, story suggested by a, 57.

Pictures, titles of, 18.

Pictures for study:

A Distinguished Member of the Humane Society, 191.

Attacked by Wolves, 56.

Autumn, 45.

Clock on the Stairs, 188.

Elizabeth, 91.

End of Day, 42.

House for description, 234.

John Alden and Priscilla, 55.

Landscape with Mill, 199.

Maple tree, 45.

Oak tree, 45.

Patrick's spilled ink, 180.

Plowing, 32.

Postman, 117.

Rialto and Grand Canal, Venice, 96.

School in Brittany, 14.

Silver Birch tree, 45.

Soldier, 19.

Sparrows, 4.

Statue of King Arthur at Innsbruck, 170.

The Fisherman's Daughter, 257.

The Geese of the Capitol, Frontispiece.

The Lookout ("All's Well"), 16.

The Meeting, 62.

The Miracle of May, 189.

The Professor's Eyeglasses, 88.

The Reading Lesson—School in Brittany 147.

The Sisters, 78.

The Sower, 119.

The Sphinx, 89.

The Spinner, 246.

The Strawberry Girl, 236.

Visiting Day at the Hospital, 186.

Weeping Elm tree, 45.

William Tell, 216.

Picturing, mental, 5, 126.

Pierpont, John, 218.

Places, names of, 11.

Plan of story, study of, 186.

Plan making, 58.

*Please*, 21.

Plural nouns, 164, 165, 166, 167, 174, 175.

Poems:

A Boy's Song, 185.

A Poet's Call, 265.

Before the Rain, 159.

Birds, 1.

Going A-nutting, 240.

Helping the Shoemaker, 202.

He prayeth best, 71.

Hiawatha, 218.

Home, Sweet Home, 58.

I remember, I remember, 207.

Lucy, 247.

Lullaby for Titania, 72.

May, 187.

Mt. Blanc is the monarch of mountains, 71.

November, 198.

October's Bright Blue Weather, 84.

Puck and the Fairy, 223.

Robert of Lincoln, 84.

The Arrow and the Song, 98.

The Captain's Daughter, 17.

The Cloud, 161.

The Flag Goes By, 28.

The Throstle, 120.

The Tree, 43.

The Village Blacksmith, 262.

The Vision of Sir Launfal, 140.

The Wind, 12.

Warren's Address, 218.

Poems, patriotic, 213; study plan for, 266.

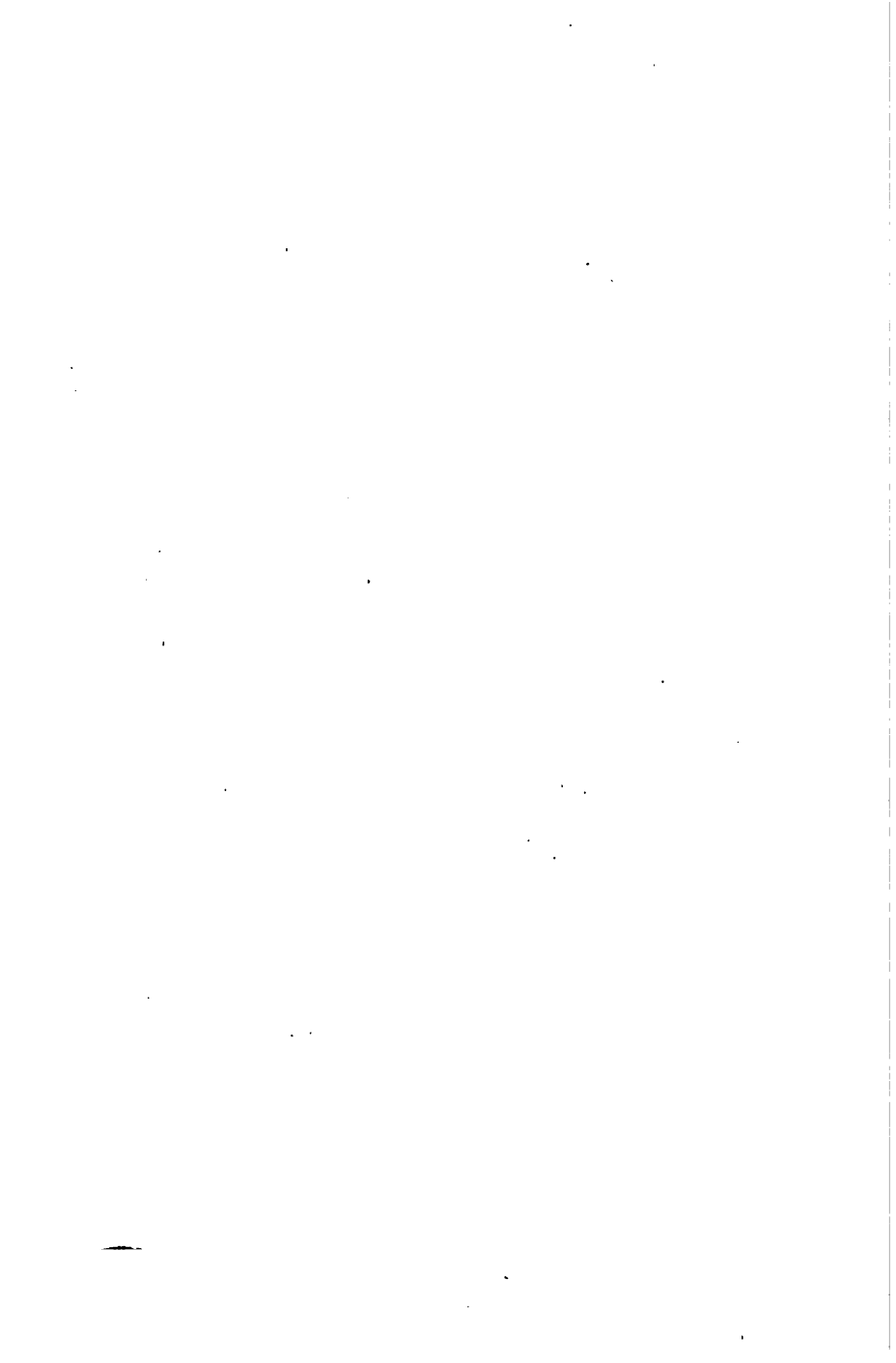
Poetry, first word of line of, 11; word picture in, 198; comparisons in, 213, 214; music in, 228.

Positions, applications for, 110.

Positive degree, 208.

- Possession, 174, 175, 281.  
 Predicate, 74, 75, 79, 80, 81, 140, 141, 189, 190.  
 Prefixes, 196.  
 Prepositional phrases, 229.  
 Prepositions, 220 ff.  
 Pronouns, 180 ff.; personal, 182, 188; order of, 185.  
 Proper nouns, 124.  
 Prose, and poetry, 160; word picture in, 198.  
 Proverbs, telling the meaning of, 91.  
 Pumpkins, 50.  
 Punctuation, 64, 71, 105, 154, 219, 272. *See* Comma, Period, etc.  
 Punctuation marks, summary, 95.  
 Putnam, Israel, 224.
- Quality, degrees of, 204.  
 Questions, sentences that ask, 18.  
 Quotation marks, 64, 273.  
 Quotations, punctuation of, 64, 71; divided, 66; within quotations, 182, 278.
- Rain, exercise in explanation, 158.  
 Reading, thought-getting through, 5; exercises in, 88, 44, 169, 178, 208; and mental picturing, 126.  
*Request*, defined, 22.  
 Requests, 21.  
 Reuter, Fritz, 164.  
 Reviews, 26, 53, 83, 145, 173, 176, 201, 219, 231, 272, 278.  
 Richards, Laura E., 235.  
 Robert of Lincoln, 84, 87.  
 Ruskin, John, 2.
- Salutation of a letter, 99, 101.  
 School experience, a bit of, 18.  
*See*, 156.  
 Sentence, defined, 8; exercises, 25, 32, 39; parts of a, 74; summary, 94.  
 Sentences, making and arranging, 18; declarative, 14; interrogative, 18; imperative, 20; exclamatory, 25; of paragraphs, 28; order in, 81; simple, 82, 252; word work in, 121; topic, 177; complex, 258; compound, 258; combining, 254.  
 Sentence structure, summary, 267.  
 Sentence study, 9, 52.  
*Serene*, 86.  
 Series, words in a, 219.  
*Set*, 154.  
*Shake*, 156.  
 Shakespeare, 72, 223.  
*Shall*, 156, 157.  
*She*, 181, 183.  
 Shelley, P. B., 161.  
 Sherman, Frank Dempster, 188.  
 Sidney, Sir Philip, 22.  
 Simple sentences, 82, 252.  
*Sing*, 156.  
 Single quotation marks, 182, 278.  
*Sit*, 154.  
 Snail, the, 49.  
 Social notes, 112.  
 Sowing, 118.
- Speak*, 156.  
 Sphinx, the, 88.  
 Spider, the, 50.  
 Stanza, 12.  
 Stedman, E. C., 240.  
 Stevenson, R. L., 12.  
 Stoddard, R. H., 1.  
 Stories, study plan for, 266.  
 Stories from outlines, 84, 49, 89, 116, 185, 144, 208, 227, 249, 259, 260, 263.  
 Stories from pictures, 19, 57.  
 Stories from word sketches, 40, 49, 54, 57.  
 Stories in verse, 17.  
 Stories to be completed, 151, 210.  
 Stories to be retold, 22, 64, 224, 259.  
 Stories to be studied:  
   An Interrupted Journey, 151.  
   A September Garden, 29.  
   A Swiss Legend, 215.  
   Barbarossa, 126.  
   Child's Play, 47.  
   Five in One Pod, 81.  
   General Lee, 125.  
   Hercules and the Wagoner, 5.  
   Hidden Gold, 26.  
   How Arthur became King, 169.  
   Little Sunrise, 178.  
   Longfellow and "Jack the Giant Killer," 64.  
   Macaulay, 260.  
   Narcissa, 235.  
   Putnam and the Wolf, 224.  
   Sir Philip Sidney, 22.  
   The Ant and the Grasshopper, 154.  
   The Apothecary's Mistake, 163.  
   The Defense of Thermopylae, 188.  
   The Earthquake, 208.  
   The Important Corporal, 67.  
   The Monkey and the Cats, 69.  
   The Old Soldier, 19.  
   The ratiocine of Madam How, 18.  
   The Rescue, 210.  
   The Sphinx, 88.  
   What my Old Shoe Told, 208.  
   Winter, 52.
- Story-telling, exercises in, 26, 81, 144, 151, 208.  
 Story writing, 89, 91.  
 Subject of a sentence, 74, 79, 80, 81; simple and complete, 189, 190.  
 Subjects, groups of words as, 77.  
 Suffixes, 196, 243.  
 Summaries, 94.  
 Superlative degree, 205.  
 Superscription of a letter, 104.  
 Surnames, 125.  
 Synonyms, 86, 95, 132, 189, 179, 200.
- Taylor, Bayard, 238.  
*Teach*, 150, 156.  
 Telegrams, 115.  
 Tell, William, 215.  
 Tennyson, Alfred, Lord, 118, 121.  
 Tenses, present and past, 148.  
*That*, 181.  
*Theirs*, 181.  
*There*, subjects in sentences with, 168.

- Thinking, exercise in, 92.  
 Thinking Match, 91.  
*This, these*, 192, 198.  
 Thoreau, Henry D., 204.  
*Those*, 192, 198.  
 Thought expression, 2, 8.  
 Thought-getting, through observation, 8;  
 through reading, 5; through conversation, 7.  
 Thoughts, beautiful, 2; defined, 8.  
 Time, names of periods of, 11.  
 Titles, 10, 12, 13, 48.  
*Too*, 213.  
 Topic sentence, 177.  
 Training the memory, 260, 261.  
*Tranquil*, 36.  
 Transitive verbs, 145, 146.  
 Transposed order in sentences, 81.  
 Trees, 41, 44, 45.  
 Two Famous Explorers, 201.  
  
*Un*, prefix, 196.  
 Use of dictionary, 37.  
 Uther, King, 169.  
  
 Variety of expression, 280.  
 Verb-phrase, 142.  
 Verbs, 140 ff.; transitive and intransitive,  
 145, 146; present and past forms of, 148;  
 irregular, 149; correct forms of, 150, 151,  
 152, 153, 156; in a series, 220; conjunc-  
 tions and, 238.  
 Verse, defined, 11.  
 Verses for memorizing, 23, 72, 93, 187, 159.  
  
*Very*, 212.  
 Vocabulary, 37.  
  
 Walk, a, 7.  
*Was*, 142, 168.  
 Waves after a Storm, 204.  
*We, shall or will* with, 156.  
 Weather Bureau, the, 262.  
 Wheat, 33.  
 Whittier, J. G., 202.  
*Who, which, what*, 181.  
 Wildey, Thomas, 198.  
*Will*, 156, 157.  
 Window garden, description of, 30.  
 Winter, 52.  
 Winter sports, composition on, 53.  
 Wolf, the, 57.  
 Wood, written exercises on, 44.  
 Word building, 195, 216.  
 Word pictures, 36, 140, 198.  
 Words, compound, 194; in a series, 219.  
 Word study, 2, 5, 23, 80, 36, 49, 63, 70, 123,  
 135, 189, 154, 162, 181, 192, 222, 225, 249.  
 Word work in sentences, 121.  
 Wordsworth, William, 247.  
 Work and the Workman, 262.  
 Writing, proper forms in, 10. *See* Composi-  
 tion, Letter-writing, *etc.*  
  
 Xerxes, 133, 184.  
  
*Y*, suffix, 243.  
*Yes and no*, 273.  
*You, your, yours*, 181, 183.



# A Short History of the United States

By EDWARD CHANNING

Professor of History in Harvard University

*Revised in Consultation with*

SUSAN J. GINN

Master's Assistant in the Hyde School, Boston

---

12mo    Half leather    xviii + 407 + xxiv pages    \$1.00

---

In the new edition the narrative is brought down to the beginning of the year 1910. Basing his work on deep and far-reaching study of the conditions, physical, social, and political, from which the United States is developed, the author is able to unify his facts and present them impressively, so that the pupil whose education must be completed in the elementary school will carry away with him nothing that a wider experience will compel him to unlearn, while he obtains a sound knowledge on which to establish his ideals of citizenship. While presenting the political phases of the nation's history with due fullness and precision, its economic and intellectual development is recognized as of equal importance, and the foundations are laid for the study of civil government. The author's knowledge of the philosophy of history is everywhere manifest, but nowhere more so than as the motive of the Suggestions to Teachers, which follow each section.

The Paragraph Headings, Marginal Topics and References, Summaries and Lists of Questions will be found most convenient and teachable. There is a constant use of references for supplementary study, and by a division of parts which follows that of the author's "Students' History" the use of the fuller text is encouraged.

---

## THE MACMILLAN COMPANY

64-66 Fifth Avenue, New York

BOSTON

CHICAGO

ATLANTA

SAN FRANCISCO



# New American Music Readers

By FREDERICK ZUCHTMANN

Formerly Supervisor of Music in the Public Schools of Springfield, Mass., and of Holyoke, Mass., assisted by Directors of Music in six large cities

This *attractive and successful* series shows the *familiarity* of its authors with the conditions under which music is taught in graded schools. The five books comprise a complete course for class instruction in all elementary grades. The work is very definitely laid out for the grade teacher.

The books are primarily *singing* books. The songs are bright, attractive, and abundant. Over six hundred selections are taken from the classics. The exercises are largely themes from standard composers.

---

## DISTINCTIVE FEATURES

*Breathing exercises* and *vocal drills* specially directed to *voice culture* and *enunciation*.

*Rhythmic effects* presented to the pupil with *simplicity* and *thoroughness* and established by *drill* and *repetition*.

*Songs* bright, attractive, abundant, over *six hundred classics*.

*Thematic exercises* based on themes from *standard composers*.

---

**Music Reader, Book One.** For Grades I and II. 144 pages. 38 cents.

This book contains beautiful rote songs, simple sight-reading songs and exercises, and ample material for foundation work in the teaching of sight-reading.

**Music Reader, Book Two.** For Grades III and IV. 160 pages. 45 cents.

Begins the study of keys, and proceeds through nine keys, introducing them gradually with plenty of drill. Develops sharp four, flat seven, dotted quarter and eighth, with many dictation exercises, etc. Attractive songs and exercises for sight-reading in one and two parts.

---

## THE MACMILLAN COMPANY

64-66 Fifth Avenue, New York

BOSTON

CHICAGO

SAN FRANCISCO

ATLANTA

DALLAS

## NEW AMERICAN MUSIC READERS — *Continued*

---

**Music Reader, Book Three.** For Grades V and VI. 240 pages.  
50 cents.

This book reviews preceding work, develops three new keys, and teaches the minor scale. Songs are largely two-part and three-part, taken from standard works. The study of chromatics is continued. Abundant technical material is furnished in the form of studies and exercises. Song is made the basis of all work.

**Music Reader, Introductory Book Four.** 75 pages. 32 cents.

A new book for unchanged voices, consisting largely of short, beautiful and easy three-part songs, designed for use in the seventh grade, first half, and leads up to the regular study of Book IV.

**Music Reader, Book Four.** For Grades VII and VIII and Assembly. 272 pages. 50 cents.

This book admirably solves the problems of the music supervisor in the last two years of the grammar school. It contains by far the best treatment of boys' changed and changing voices. Book IV meets all the classroom requirements, besides containing one hundred and fifty beautiful songs for assembly, with accompaniments printed separately.

Simplicity of arrangement and natural and easy movement characterize the alto and bass parts. Chromatic effects in these parts, difficult intervals and rhythms, have been avoided wherever possible.

A prominent supervisor of public school music says:

"To say that I am delighted with Book IV. does not express all I feel. It is a logical and fitting climax to the splendid series.

"The material is wonderfully fine and complete, while the arrangement and method are most excellent. As a song book it is without a peer. I congratulate you most heartily on your newest publication. I shall be glad to use it in my work."

**Accompaniments for New American Music Reader, Number Four.**  
90 cents.

---

THE MACMILLAN COMPANY

64-66 Fifth Avenue, New York

BOSTON

CHICAGO

SAN FRANCISCO

ATLANTA

DALLAS

# THE WONDERFUL HOUSE THAT JACK HAS

**A Reader in Practical Physiology and Hygiene**

**FOR USE IN SCHOOL AND HOME**

By **COLUMBUS N. MILLARD**

*Supervisor of Grammar Grades, Buffalo Public Schools*

*Cloth 12mo Illustrated 50 cents*

The author has provided a supplementary reader in physiology and hygiene of unusual interest and value. Under the metaphor of the wise building of the house he gives a fascinating presentation of the main facts of physiology adapted to childish understanding and illustrated by numerous anecdotes and references to famous men. The teaching in hygiene is thorough, sane, and convincing, and there is a chapter on emergencies which should be placed in the hands of every child and young person. By means of Questions and Lesson Helps the book may be used also as an elementary text.

"One of the most attractive and valuable of the season's text-books."  
— *Buffalo Express*.

"Mr. Millard's book is thoroughly interesting. . . . There is nothing conventional or dull about it. He knows boys thoroughly." —  
*Buffalo Times*.

---

**THE MACMILLAN COMPANY**

64-66 Fifth Avenue, New York

**BOSTON**

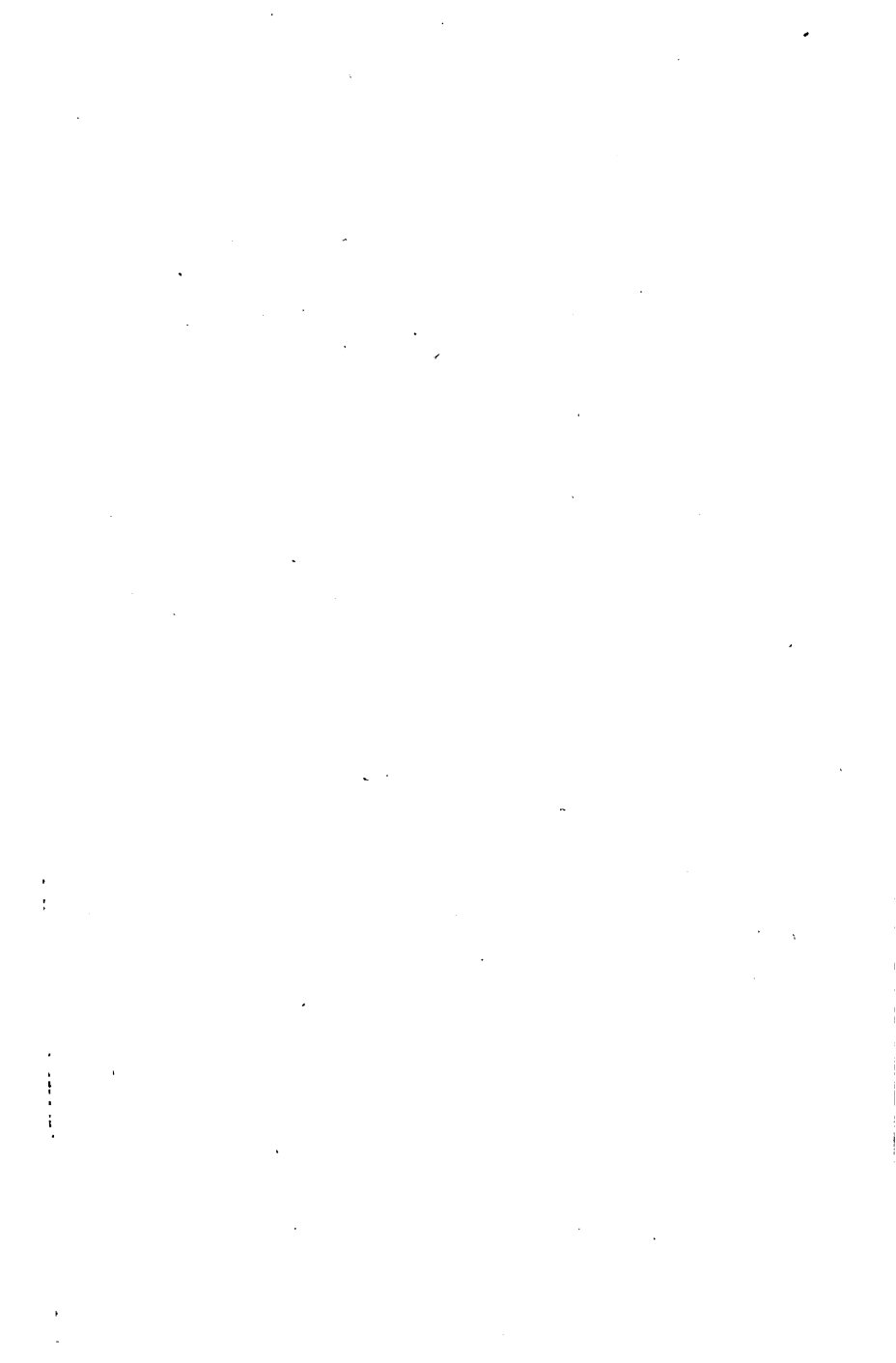
**CHICAGO**

**ATLANTA**

**SAN FRANCISCO**







To avoid fine, this book should be returned on  
or before the date last stamped below

SOM—9-40

--	--	--

BALCONY COLLECTION  
CURRICULUM LIBRARY

English spoken

DATE

LIBRARY, SCHOOL OF EDUCATION, STANFORD

593608

[illegible]



